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Artists of Abraham Lincoln portraits

Douglas Volk

Excerpts from newspapers and other sources

From the files of the Lincoln Financial Foundation Collection

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Douglas Volk Paintings

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2	. 1922 =	30 x 40 -	Albright	-	Albright Galery, Buffalo
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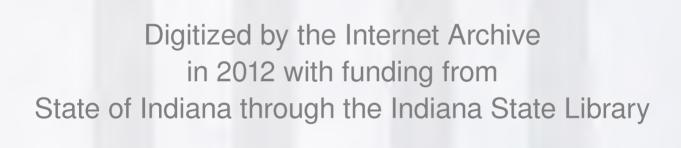
'Lincoln The Beneficient'



From the painting by Douglas Volk. Copyright, 1929 and used by courtesy of the artist.

Lincoln the Beneficent

Frontispiece - Lineage of Lincoln - Barton



"LINCOLN THE EVER SYMPATHETIC"

Portrait completed by Douglas Volk, October 1931 and Exhibited in the National Academy.

* * * * * * * *

Mr. Volk is a member of the National Academy, was a pupil of Gerome in Paris, and is also a member of the Society of American Artists, the New York League, National Society of Mural Paintings and many other groups.

He has won many medals, including the Exposition Medal in Chicago in 1893, the first prize Colonial Exposition in Boston in 1899, the silver medal, the Pan-American, Buffalo, 1901; the silver medal, Charleston, 1902, the Carnegie prize, S.A.S. 1903, the silver medal at St.Louis Exposition, 1904; gold medal Caroline, A.A. 1907; the Proctor Portrait prize W.A.D.1910, gold medal Pan-American Exposition, San Francisco, 1915, Beck gold medal P.A.F.A. 1916, and the Cross of the Order of Leopold II, 1921. This last honor was bestowed upon him for his portrait of King Albert.

He also made the official portraits of the leaders of the Allies in the World War, including Lloyd George, King Albert and General Pershing. The portrait of General Pershing is now in the National Gallery at Washington, D.C.

Mr. Volk is represented by his work in some eighteen or more Museums, Galleries or public institutions. To name a few of them, he has two in the Metropolitan Museum, New York, a portrait of Dr. Felix Adler and a figure piece "Little Mildred". In the Brocklyn Museum he has a portrait of President Babbott. In the Levinson Collection of Old Masters in New York or Long Island is a portrait of Lincoln. Another portrait of Lincoln was in the T.B. Clarke Collection until the Collection was scattered after his demise. He is represented by five or six paintings in Washington in the Mational Gallery "The Boy with the Arrow", and his three war portraits, one also in the Corcoran Gallery.

In the beautiful Memorial Art Gallery, Rochester, M.Y. hangs a portrait entitled the "Artist's Daughter"- his daughter, Marion.

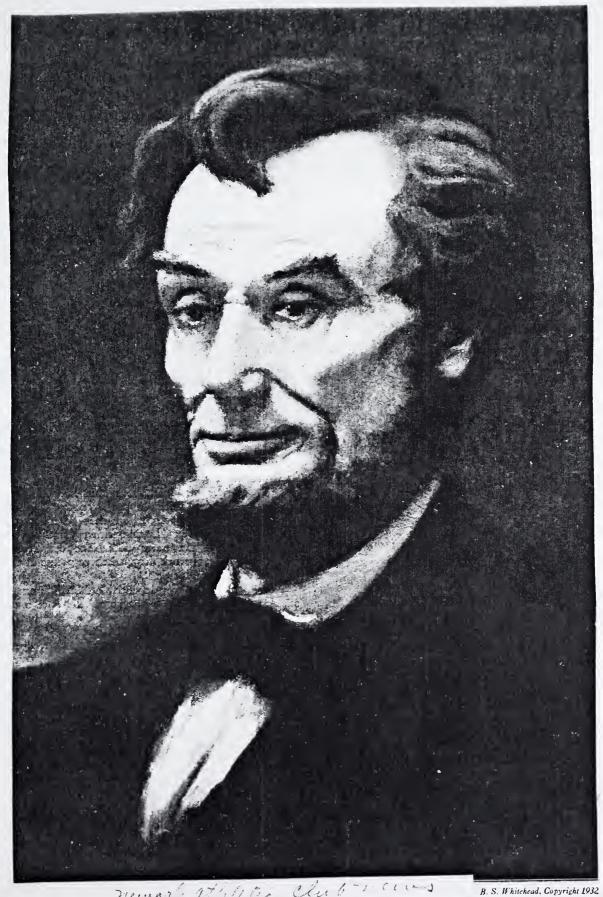
In the Albright Gallery, Buffalo, a portrait of Lincoln, also one of Lincoln in the Memorial Gallery, Portland, Maine, presented by Cyrus K. Curtis.

In the St. Paul Capitol two large paintings "Battle of Missionary Ridge", and the "Discovery of the Falls of St. Anthony" ordered through the architect, Cass Gilbert. He has a painting in the Minneapolis Art Gallery, a picture called "The Bride."

Mr. Volk, son of the late Leonard Volk, American Sculptor, sat in Lincoln's lap several times while the great Emancipator posed for a bust which brought fame to the elder Volk. This portrait"Lincoln the Ever Sympathetic" was inspired by a life mask made by Leonard Volk, his father.



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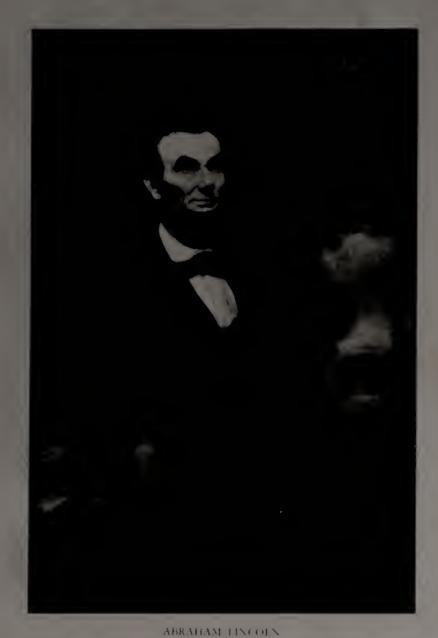


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THE MEDICI MODERN ART PRINTS



Copyright by Douglas Volk

"WITH MALICE TOWARD NONE"

BY

DOUGLAS VOLK, N. A.

A photographic reproduction, in black and white. Size 29 x 211/2 inches.

Price \$30.00

"WITH MALICE TOWARD NONE" is the third and latest portrait of Abraham Lincoln painted by Douglas Volk, eminent American artist and National Academician. It is a singularly characteristic portrait and is the resultant work of a long period of devotion to the study of Lincoln's personality by a man who, literally from birth, has been imbued with the Lincoln traditions based largely on his father's sculptural life studies and close observation of Lincoln.

The portrait depicts Lincoln during the later period of his career, when, steadfast through all the storm and stress of war, he evinced the magnanimity of his great spirit to which he gave utterance later in the never-to-be-forgotten words of the Second Inaugural Address: "With malice toward none, with charity for all, with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his



THE MEDICI MODERN ART PRINTS



Copyright by Douglas Volk

"WITH MALICE TOWARD NONE"

BY

DOUGLAS VOLK, N. A.

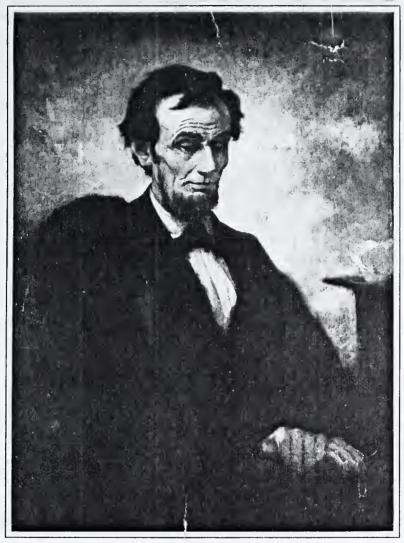
Reproduced in photogravure, showing the head and shoulders as above. Size of pictorial surface, 12¼ x 9¼ inches. Size including plate-mark, 15¾ x 11¼ inches. Size over all, 26 x 20 inches. Price \$8.00. The same, autographed by the artist, \$15.00

widow and his orphan; to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations."

This new portrait is being exhibited in art museums, and elsewhere, in different parts of the country. In fact, the suggestion has been made that the original be purchased by popular or individual initiative for some public gallery or, if possible, be made available to people all over the country, especially to schools, colleges and universities.

Mr. Volk is in hearty accord with the wish that the school children and the people in quieter walks of life who live removed from the midstream of big cities might also see a portrayal of Lincoln which aims to express the great human sympathies of the Martyred President.

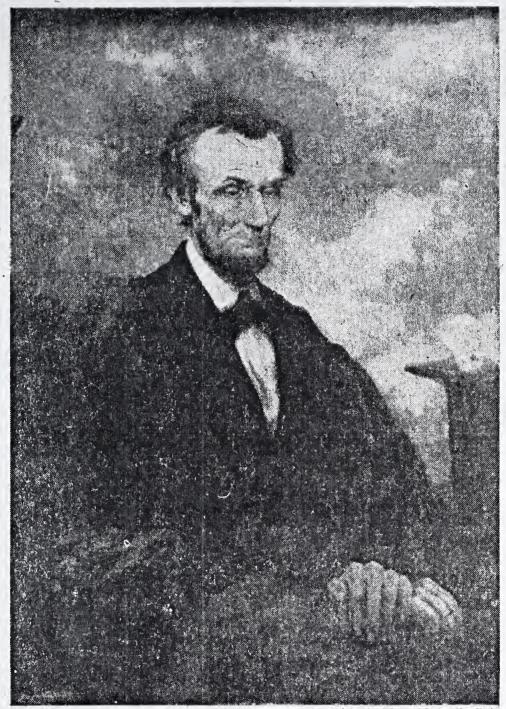




"WITH MALICE TOWARD NONE"

BY DOUGLAS VOLK

			•



By Courtesy of The National Academy of Design, New York "WITH MALICE TOWARD NONE": A Portrait by Douglas Volk





ABRAHAM LINCOLN
By DOUGLAS VOLK (1856-1935)
National Gallery of Art, Washington, D. C.

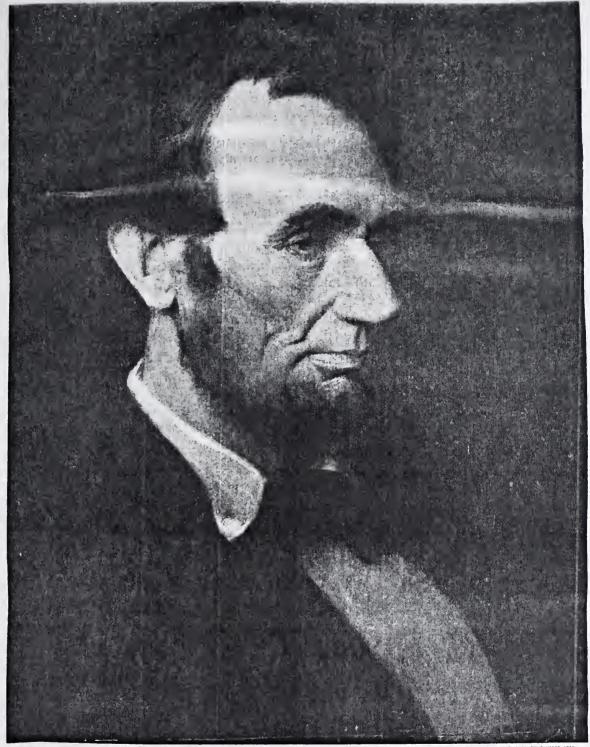
#5440	Fine color	reproduction	20"	\mathbf{x}	16"	\$7.50
		reproduction				3.00
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GENERAL T. J. JACKSON

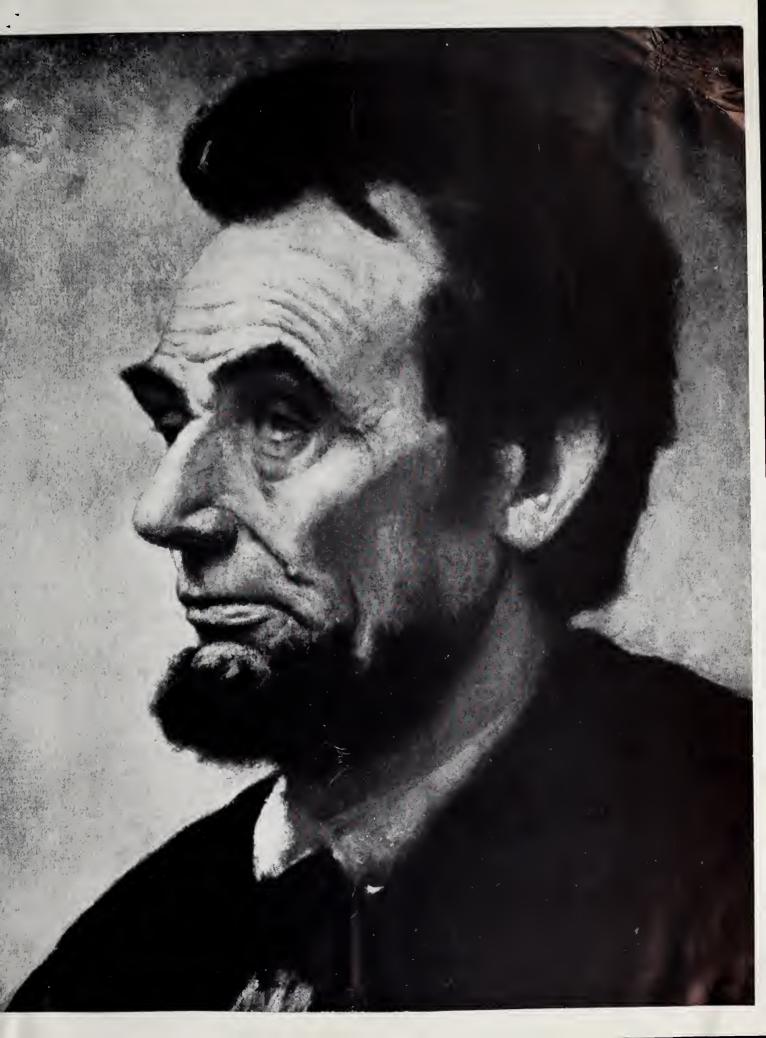
Fine color reproductions

#7653	30" x	22"	 		\$12.00
#5653	20" x	14"	 -11	40	6.00
#3653	14" x	10"			3.00
#2653	8" x	6''			



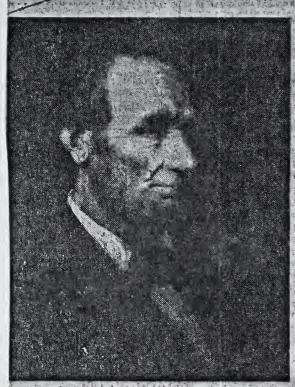
Abraham Lincoln, from a new portrait by Douglas Volk, here published for the first time

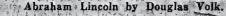


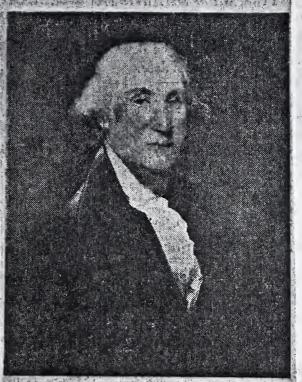




ALUABLE COLLECTION OF AMERICAN PAINTINGS JUST SOLD.







George Washington by Gilbert Stuart.

CLARKE COLLECTION OF PAINTINGS SOLD

American Historical Portraits Appraised at \$1,024,800 Are Bought by Dealers.

29 STUARTS ARE INCLUDED

'Vaughan' Washington Is Most Famous-Purchasers' Plans Are Not Disclosed.

The collection of 175 American historical portraits assembled by the late Thomas Benedict Clarke and appraised for tax purposes last year at \$1,024,800, has been bought by M. Knoedler & Co. art dealers, of 14 East Fifty-seventh Street.

How much the firm paid for the paintings and whether the collection is to be broken up and the pictures sold separately was not disclosed. The most valuable painting in the collection is the famous "Vaughan" portrait of Washington by Gilbert Stuart, which was appraised at \$175,000.

The collection includes in all twenty-nine paintings by Stuart, probably the most famous of American portrait painters and the most sought by collectors. Perhaps second in importance is the painting called "The Washington Family" by Edward Savage, valued at \$275.000. by Ed \$75,000,

Since the death of Mr. Clarke on Jan. 18, 1931, several attempts have been made to sell the collection. It was offered at auction as a single lot in June, 1931, but was withheld for lack of a minimum bid of \$1,250,000. Subsequently announce-\$1,250,000. Subsequently announcement was made that it would be offered at auction piecemeal, but this plan was dropped. Various efforts have been made to keep the collection intact for the nation or for some institution.

An Outstanding Collection.

The collection often has been spoken of as the finest group of American historical portraits in private hands. Beginning in 1892 and for some twenty years, Mr. Clarke, who had been successful in other businesses but did not wish to retire, carried on his "Art House" at 4 East Thirty-fourth Street, moving thirteen years later to 12 East Forty-first Street.

In a way quite opposed to modern

In a way quite opposed to modern publicity, he imported and sold Chinese porcelain. With him privately circulated catalogues took the place of advertisements and signs; yet nis reputation for expert knowledge and good taste was sufficient to bring amateurs to his rooms. His importations in this field may be found in museums and collections throughout the United States.

bert Stuart in the Clarke collection hert Stuart in the Clarke collection are portraits of Mr. and Mrs. George Pollook, \$50,000; Mr. and Mrs. Rich-ard Yates, \$35,000; Dr. and Mrs. William Hartigan, \$35,000, and Sir Joshua Reynolds, \$30,000. Stuart's portraits of Mr. and Mrs. William Thornton were valued at \$35,000, and those of William Constable, Matilda Caroline Cruger and Stephand those of William Constable, Matilda Caroline Cruger and Stephen Van Rensselaer at \$25,000 each.

A portrait of George Washington by Rembrandt Peale was appraised at \$35,000 and one of Henry Laurens by John Singleton Copley at \$30,000. A self portrait of Benjamin West was valued at \$7,000, and a portrait of John Quincy Adams by Thomas Sully at \$5,000.

First American Portrait,

The portrait of Governor Belling-The portrait of Governor Bellingham of Massachusetts, painted in 1641, is believed to be the first portrait ever painted in this country. Among the other portraits listed are those of Alexander Hamilton, John Howard Payne, Andrew Jackson, Stephen Foster, Nathaniel Hawthorne, Abraham Lincoln, Daniel Webster and Clara Barton.

There are also three portraits by Robert Fulton and three by Samuel F. B. Morse and a portrait of Henry Clay by John James Audubon.

Clay by John James Audubon.
The so-called Vaughan portrait of
Washington was the first painted
of him from life by Stuart. It was
completed in Philadelphia in 1795. In completed in Philadelphia in 1795. In the same year it was taken to Fing-land and engraved by Holloway and published there in 1796. The picture was purchased from the Vaughan family in 1851 by Joseph Harrison of Philadelphia and brought back to this country by him, remaining in the Harrison family until 1912.



The picture of "The Washington Family," painted by Edward Savage between 1789 and 1796, represents General Washington, Martha Washington, their two adopted grandchildren, G. W. Parke Custis and Eleanor Parke Custis, and Billy Lee, a Negro servant.

At the time of Mr. Clarke's death 164 of the portraits were on exhibition in the Pennsylvania Museum of Art in Philadelphia. Seventy-nine of these belonged to Mr. Clarke and eighty-five were the property of Art House, Inc., of which he owned all the capital stock. After a long legal battle the Supreme Court decided that Pennsylvania was entitled to collect a tax on the seventy-nine portraits owned by Mr. Clarke, as he had not expressed any intention of returning them to New York.

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VOLK DOUGLAS

The Boy Who Painted Lincoln

When the body of Abraham Lincoln lay in state at Chicago, on its journey from Washington to Springfield, among the thousands who thronged to the courthouse to peer mournfully into the sad, still face was a little boy nine years old. He had been in the street nearly all day, standing in line with a regiment of school children waiting to take their places in the funeral procession, and he remembers still the furious headache that kept him company during the long hours. At length however, the children swung into the line of march; the courthouse was reached, and the boy stood looking down into the dead President's face.

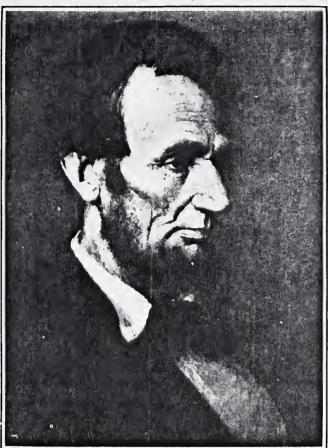
It was not the first time he had seen Lincoln. Indeed, when he was four years old the big man had taken him on his lap, asked his name, and smiled upon him with his grave, tender eyes. But between that first look and the last, much had happened to Lincoin—and to America. He had been nominated for the presidency of the United States, elected and inaugurated. He had been re-elected to the presidency; he had seen the war brought to a righteous and glorious end; he had seen the Union saved; he had freed three million slaves; he had been halled as hero, savior, emancipator—and slain.

That little boy is a great artist now, and the Douglas Volk portrait of Lincoln is one of the best, if not the best, ever made.

Leholy. Sagette 3,1913.



Nation's Saddest Anniversary



FROM A THINTLE PRINT, COPTRIGHT DETROIT PUB. CO.

LINCOLN, THE LIBERATOR

Just 50 years ago the United States was plunged into despair by the assassination of Abraham Lincoln. Shot down by J. Wilkes Booth on the evening of April 14th, 1865, he died the next day. All the states of the Union joined in paying homage to the Great American, and after funeral services in Washington, New York and Chicago, his remains were laid to rest in his home town of Springfield, Ill., May 3d. This anniversary lends particular interest to a portrait of interest to a portrait of Lincoln just painted by Douglas Volk, of New York, which is here re-produced. Mr. Volk is a son of Leonard W. Volk, the sculptor who made the life mask of Mr. Lincoln, and it was from this mask and the bust of Mr. hask and the bust of Mr. Lincoln made by the elder Volk, that this portrait was painted. Douglas Volk enjoyed a boyhood acquaintance with the martyred president, and vividly recollects his personal appearance. The portrait has been much praised, particularly because it indicates the firmness and determination which were such im-portant factors in the character of Lincoln.

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Vol. 1

OCTOBER, 1918

No. 7



FIFTY-SEVEN YEARS AGO TODAY THE NATION WAS IN MOURNING FOR THE MARTYRED LINCOLN. Last Friday was the anniversary of his assassination in Ford's Theatre. The picture is from the famous portrait by Douglas Volk, the original of which recently has been on exhibition in New York

Down News Service





Tetroit Publishing Company

Detroit. Mich., U. S. A.

December 2, 1918

THISTLE

Mr. W.P. Truesdell.

121 West 73d. St.,

New York City.

Dear Sir:

At the request of our New York office we are enclosing copyright license covering prints as follows:

M-31 "Portrait of Abraham Lincoln", Artist Unknown M-258 "Abraham Lincoln", by Douglas Volk

to be reproduced in a book entitled: "Portraiture of Abraham Lincoln, - and Descriptive Check List of the Engravings". You will observe that it is necessary for the copyright notice: "From a Thistle Print", Copyright Detroit Publishing Co.". to appear beneath each imprint of these reproductions.

Prints are going to you today under separate cover.

Yours very truly,

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NEW YORK CITY

December 6, 191 8

Mr. W. P. Truesdell, 121 West 73 St., New York City.

MAIN OFFICE AND WORKS DETROIT, MICH.

Portrait of Abraham Lincoln - Volk

" " - Unknown Artist

Inc. copyright license - reproduction to appear in "Portraiture of Abraham Lincoln."

\$6.00

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Detroit Publishing Company Detroit, Nich., N. S. A.

THIS TLE

December 11. 1918

Mr. W.P. Truesdell.

121 West 73d. St.,

New York City.

Dear Sir:

Your favor of the 7th regarding license we issued for reproduction of two of the Lincoln portraits. We are sending you a corrected one which reads for reproduction in monotone, leaving the process out of account. We would not be willing to have this cover a color reproduction, for we have not the right to do that in one of the cases. You can however, reproduce it in photogravure or monotone mezzo-tint.

Yours very truly,

Detroit Publishing Co.

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1 enclosure



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OF

CONDITIONAL LICENSE FOR THE USE OF COPYRIGHTED WORK

Authorized by the Print Publishers' Association of America

No. 4350

Detroit, Mich., December 11 1918 Mr. W.P. Truesdell. 121 West 73rd. St.. New York City On the payment of the sum of three and no/100 Dollars, you are authorized to reproduce in (Including Prints) Monotone process, our copyrighted photographs of M-31 "Portrait of Abraham Lincoln", artist unknown M-258 "Abraham Lincoln", by Douglas Volk in size not exceeding 7 x 9 inches, but only on condition that the "NOTICE" "From a Thistle Print" "Copyright Detroit Publishing Co." shall be printed under each impression, or in default thereof, you shall be liable to us for all damages and penalties prescribed by law. This license is for reproduction in Book entitled "Portraiture of under date of Abraham Lincoln -- and Descriptive Check List of the Engravings" 1 9 1 8 and for ONE ISSUE ONLY, and the subject must not be reproduced or sold independently or separately from the above publication and its accompanying letter press. If any other use is desired, another license and payment will be required. This license is not transferable. Betroit Bublishing Co. Witness F. Muldred Smith Witness, Infrace fanghlin Accepted

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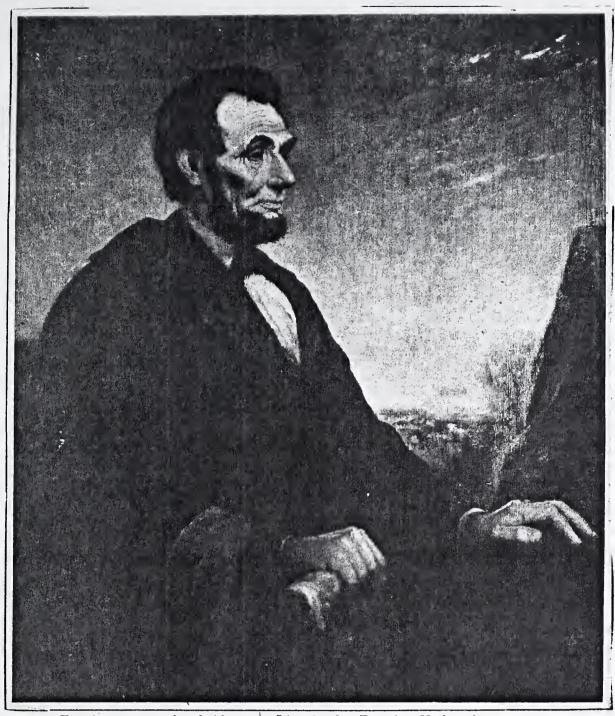
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4-Volk, Douglas 1922 . "The Man of Vision" Portrait



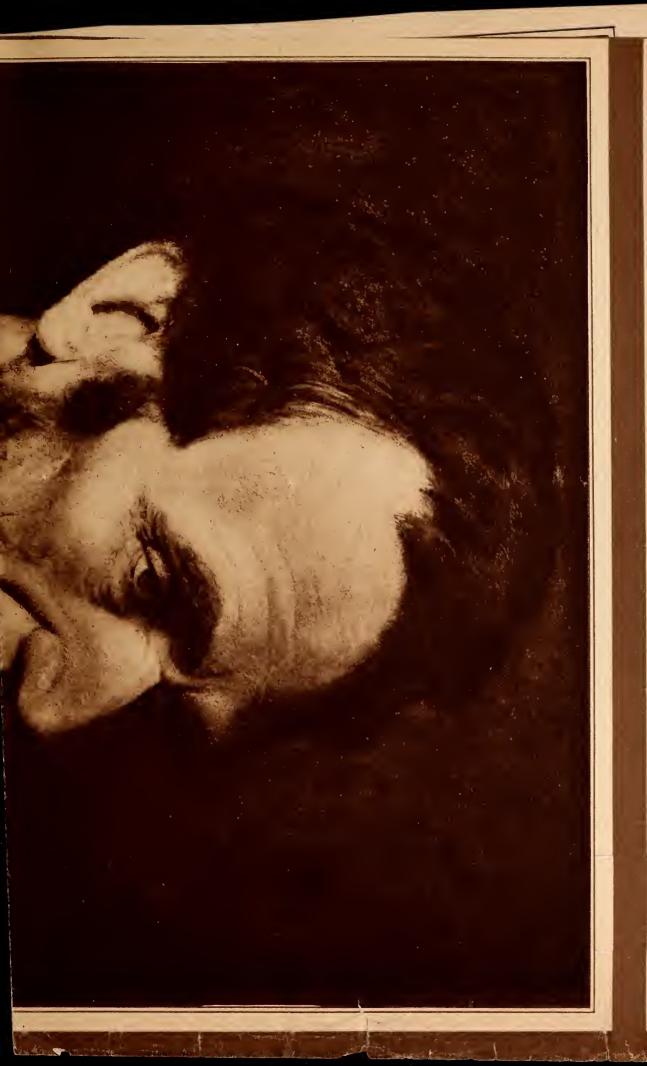
The latest portrait of Abraham Lincoln, by Douglas Volk, whose father, Leonard Volk, sculptor, made the famous life mask of Lincoln's face and hands. This portrait, which Mr. Volk calls "The Man of Vision," is an unusually sympathetic likeness. The story of the making of the life mask is told in to-day's news section, opposite the N.Y. Eccing Fox editorial page. 2-11-1922



VOL. XIV., NO. 24, FEBRUARY 9, 1922.

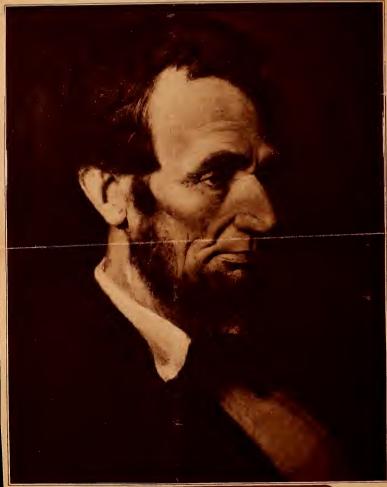
MID-WEEK PICTORIAL PRICE TEN CENTS

AN ILLUSTRATED WEEKLY PUBLISHED BY The New Hurk Times COMPANY





VOL. XIV. NO. 24 MID-WEEK PICTORIAI



ABRAHAM LINCOLN
Sixteenth President of the United States. Born Feb. 12, 1809. Died by assessination April 15, 1805.
From the painting by the American artist, Dougles Velt Theorem to the doubt mask of Lincoln, and upon his collection of philotopy physical products the first perturbation was based.



ABRAHAM LINCOLN
Sixteenth President of the United States. Born Feb. 12, 1809. Died by assassination April 15, 1865.
From the painting by the American artist, Douglas Volk. His father made the death mask of Lincoln, and upon his collection of photographs of Lincoln this portrait was based.

A PORTRAIT OF LINCOLN

THE Albright Gallery of Buffalo, N. Y., has acquired Douglas Volk's portrait of Lincoln, illustrated herewith. This portrait was painted only a few years ago, but under such extraordinary circumstances that it takes its place with the greatest portraits of Lincoln in existence and with such other interpretative works, as, for example, Saint-Gaudens' noble statue of Lincoln in Chicago.

In response to a request for information concerning how the portrait was painted, Mr. Volk has very kindly contributed the

following:

"For a very long while I have had the desire to paint this great subject, an impulse shared with many artists. Quite naturally, my interest in the motive was enhanced by my youthful impressions.

"My father, Leonard W. Volk, modeled a bust of Lincoln from life, in 1860, shortly before the future President was nominated. At the same time, he made the life mask, and later, just following the nomination, he took the casts of Lincoln's hands at the nominee's home in Springfield.

"At this time, I was a little over four years of age. As we lived in the same building in which father's studio was located, it naturally happened that I made inquisitive excursions to the studio while Lincoln was giving the sittings for the bust. I cannot profess to retain more than hazy impressions of the environment, or of the incident when Lincoln held me in his arms during one of those studio visits. The description of this event impressed upon me in later years is very likely what I remember, rather than the episode itself.

"The stirring happenings of the war followed during the next four or five years. The greater part of this time we lived opposite Camp Douglas, where much of the drama connected with the conflict was

enacted.

"Then came the great climax after the universal wave of grief caused by the cry on every hand—'Lincoln is killed.' I well remember all of this, and most vividly the great procession of children of which I was one, and our slow march through the city streets, until I found myself looking down on the face of the martyred President as the body lay in state in the old Court House.

"Thus my boyhood, like that of many others, save in these particular respects, was spent in what might be termed a Lincoln atmosphere, stamping on my mind impressions interwoven with memories of the man and the period. Father's often repeated descriptions of Lincoln, and stories relating to him, together with the life studies I have mentioned which he made, formed a tangible source of fact upon which I drew in developing the picture of Lincoln. These studies I have mentioned, such as the bust, mask and casts of hands, I do not, of course, claim having had sole access to. They have been equally accessible to all.

"I am simply giving a slight outline of the conditions and mental attitude which led up to my undertaking the portrayal of our martyred President. Some of our artists have created such splendid interpretations of Lincoln that I hesitated to attempt another, but it was an alluring

task.

"Lincoln had a wonderful head to portray, almost baffling in its superb, rugged unity and mystical contradictions; the features are so magically related and the transitions of the planes from one to another are so inevitable that the slightest deviation from the rhythm of form destroys that something which is so peculiarly

Lincolnesque.

"Photographs existing are not entirely satisfactory; so, beyond giving hints and suggestions, they are inadequate unless one is making an out and out copy of one of them. Thus the head in the portrait I have made was developed almost wholly from the life mask and this after many, many periods of work and ceaseless searching after the elusive form and expression sought. How I longed, as every artist who has attempted the task must have done, to have the man appear in life, if only for a moment, that one might visualize the splendid countenance which suggested so much insight, patience and sorrow, and above all, that winning human character that made Lincoln the idol of all divergent

types of men.

"The result of my effort, covering a period of four or five years, can be but a hint of all this at the best. I shall be glad if it conveys in a measure a convincing suggestion of what I sought to realize."

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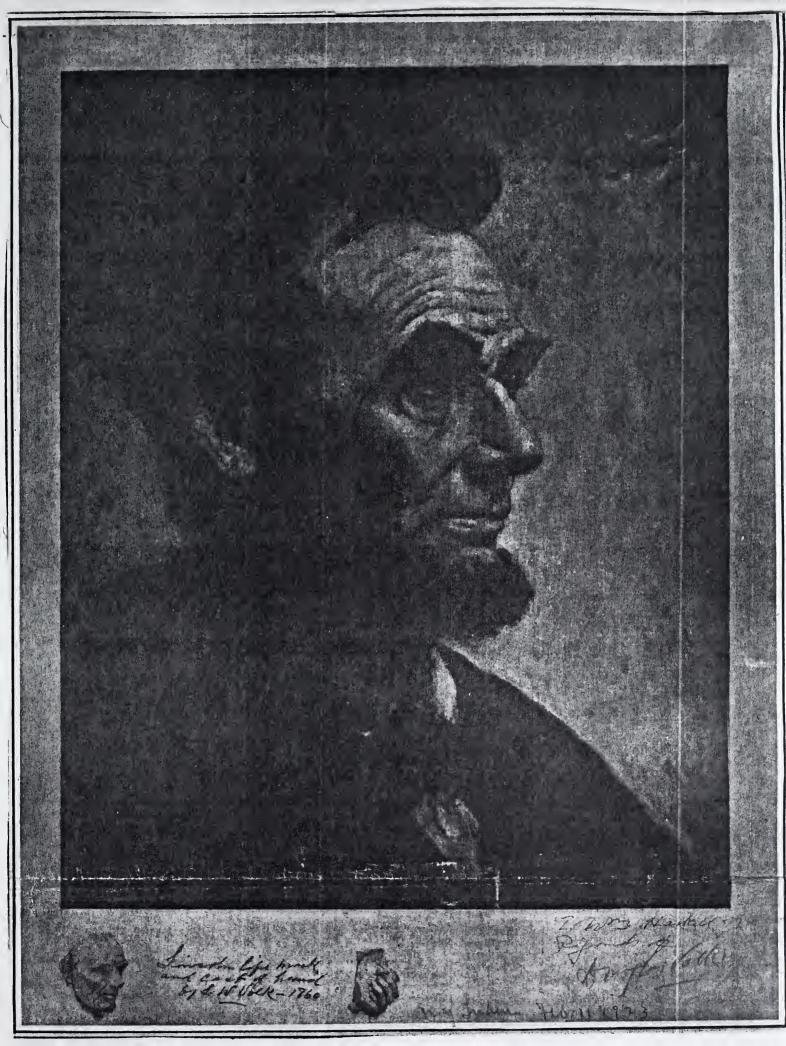
ABRAHAM LINCOLN

DOUGLAS VOLK

PURCHASED BY
THE ALBRIGHT GALLERY, BUFFALO, NEW YORK

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"Abraham Lincoln," by Douglas Volk, N. A.



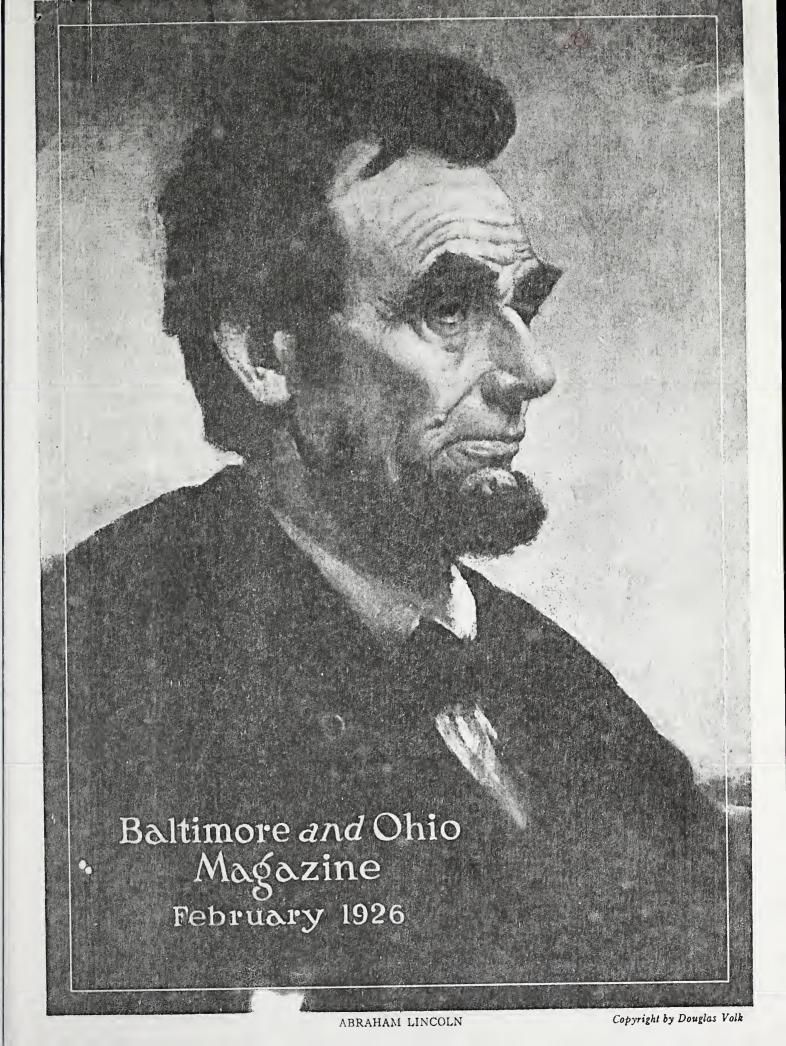
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Volk Portrait of Lincoln Unveiled.

A portrait of Abraham Lincoln recently completed by Douglas Volk, whose father took a life mask and a cast of Lincoln's hand just before his nomination for the Presidency, was unveiled yesterday afternoon at a reception given for the artist at the Grand Central Art Gallerles. More than 400 people attended the reception and were received by the President, Walter L. Clark, and by John G. Agar. The life mask and the cast of Lincoln's hand were also on view.

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Ohio, September I, 1919, being transferred as superintendent to the Connellsville Division, October I, 1921, and to the Cumberland Division, June I, 1923.

A detailed history of Mr. Brown's life and railroad history will be published in our March issue.

Mr. Laughlin, who takes Mr. Brown's place, was born October 10, 1870. He entered the service of the Baltimore and Ohio February 15, 1884 as a telegraph operator, later becoming dispatcher at Oakland, Md. He was made train dispatcher at Wheeling in 1889, and trainmaster there in 1902, going to Grafton in the same capacity in 1903, in which position he remained until 1920 when he was made superintendent of the Monongah Division at Grafton. In October, 1912 Mr. Laughlin became superintendent of the Sandy Valley and Elk Horn Railroad in Kentucky, and when this line was sold to the Chesapeake and Ohio in 1923, he was furloughed for a brief time, returning to the Baltimore and Ohio as special representative of the operating vice-president.

E. C. Drawbaugh Appointed Assistant Superintendent of Telegraph By E. M. Bryan

E. C. DRAWBAUGH is already a well-known member of the Baltimore and Ohio family and needs no introduction to the members. It is, nevertheless, our pleasure to announce that effective January 1, 1926 he was appointed assistant superintendent telegraph, with headquarters at Baltimore, succeeding the late Edgar W. Day.

Mr. Drawbaugh was educated at Shepherds College, Shepherdstown, W. Va. He entered the service as operator, May I, 1891; was transferred to Dispatcher's Office at Cumberland, March 3, 1902, working as clerk to chief dispatcher until March 15, 1903, when he became train dispatcher. He was appointed division operator January I, 1910, filling that position up to the time of his present appointment.

The successful manner in which he handled his duties on the busy Cumberland Division is our guarantee that he will have no difficulty in mastering the problems that will confront him in his new environment, and which naturally arise in a joint office where the interests of both the railroad and the vestern Union Telegraph Company are equally to be considered.

We congratulate Mr. Drawbaugh on his promotion and wish him great success in his enlarged sphere of work.

Capitol Limited Has New Name

By E. D. COLGATE, Retired Veleran, Cumberland, Md.

Front Porch: "Clara, there goes the TIME BALL (Capitol Limited). How's the clock?"

Living Room: "O. K., Ed. Just right!"

Douglas Volk, Painter of Our Cover Portrait, Was Held in Lincoln's Arms When a Boy

SHORTLY after the original painting of Abraham Lincoln, by Douglas Volk, a reproduction of which appears on the cover of this issue, was acquired by the Albright Gallery of Buffalo, N. Y., The American Magazine of Art printed a history of the painting, reading in part as follows:

This portrait was painted only a few years ago, but under such extraordinary circumstances that it takes its place with the greatest portraits of Lincoln in existence and with such other interpretative works, as, for example, Saint-Gaudens' noble statue of Lincoln in Chicago.

In response to a request for information concerning how the portrait was painted, Mr. Volk has very kindly contributed the following.

"For a very long while I have had the desire to paint this great subject, an impulse shared with many artists. Quite naturally, my interest in the motive was enhanced by my youthful impressions.

"My father, Leonard W. Volk, modeled a bust of Lincoln from life, in 1860, shortly before the future President was nominated. At the same time, he made the life mask, and later, just following the nomination, he took the casts of Lincoln's hands at the nominee's home in Springfield.

"At this time, I was a little over four years of age. As we lived in the same building in which father's studio was located, it naturally happened that I made inquisitive excursions to the studio while Lincoln was giving the sittings for the bust. I cannot profess to retain more than hazy impressions of the environment, or of the incident when Lincoln held me in his arms during one of those studio visits. The description of this event impressed upon me in later years is very likely what I remember, rather than the episode itself.



E. C. Drawbaugh, recently appointed Assistant Superintendent of Telegraph

"The stirring happenings of the war followed during the next four or five years. The greater part of this time we lived opposite Camp Douglas, where much of the drama connected with the conflict was enacted.

"Then came the great climax after the universal wave of grief caused by the cry on every hand—'Lincoln is killed.' I well remember all of this, and most vividly the great procession of children of which I was one, and our slow march through the city streets, until I found myself looking down on the face of the martyred President as the body lay in state in the old Court House.

"Thus my boyhood, like that of many others, save in these particular respects, was spent in what might be termed a Lincoln atmosphere, stamping on my mind impressions interwoven with memories of the man and the period. Father's often repeated descriptions of Lincoln, and stories relating to him, together with the life studies I have mentioned which he made, formed a tangible source of fact upon which I drew in developing the picture of Lincoln. These studies I have mentioned, such as the bust, mask and casts of hands, I do not, of course, claim having had sole access to. They have been equally accessible to all.

"I am simply giving a slight outline of the conditions and mental attitude which led up to my undertaking the portrayal of our martyred President. Some of our artists have created such splendid interpretations of Lincoln that I hesitated to attempt another, but it was an alluring task.

"Lincoln had a wonderful head to portray, almost baffling in its superb, rugged unity and mystical contradictions; the features are so magically related and the transitions of the planes from one to another are so inevitable that the slightest deviation from the rhythm of form destroys that something which is so peculiarly Lincolnesque.

"Photographs existing are not entirely satisfactory; so, beyond giving hints and suggestions, they are inadequate unless one is making an out and out copy of one of them. Thus the head in the portrait I have made was developed almost wholly from the life mask and this after many. many periods of work and ceaseless searching after the elusive form and expression sought. How I longed, as every artist who has attempted the task must have done, to have the man appear in life, if only for a moment, that one might visualize the splendid countenance which suggested so much insight, patience and sorrow, and above all, that winning human character that made Lincoln the idol of all divergent types of men."



The facilities of forty years ago seem Lilliputian compared to those of today. Yet they did the job well!

By Margaret Talbott Stevens

"As Pete Loux, mechanical examiner, Lorain, Ohio, drove his car up the main road that leads into the town of Elyria, he jerked his thumb significantly toward what looked like a heap of debris.

"Looks like a pile of junk," we replied.
"Sure, it's a pile of junk alright," declared Pete, "old rails mostly. But next time you go to buy it—well, it won't look like that."

"Look here, Mr. Loux, we're not the personal representative of the Junk Dealers, Inc."

"Perhaps not," laughed Pete, "but some day you'll walk into a big furniture store and ask the salesman for a brass bed. Then you'll select the one you want, have it sent home and before long you'll be sleeping in it, without even dreaming that it once lay on that junk pile."

"But I don't see any brass beds in that heap. And, besides, I buy new brass beds when I buy them."

"Yes ma'am," he went on, just as though I had not interrupted. "You see, those old iron rails make pretty good tubing for brass beds after they're melted up. That plant over there that can make that little

transformation is the Elyria Iron and Steel Company. The Columbia plant here is also a big one. But wait 'til we get to Lorain. That's where I live, and that's where we carry on real live business, yes ma'am!

"You see, it goes like this. The boats come down here all loaded with iron ore of many different grades. The coal cars come into town loaded up with coal. Those folks up the lakes need the coal, and the steel mills down here need the ore. So the boats bring in the ore from the ore fields on the upper end of Lake Superior and carry away the coal; and the cars bring in the coal and carry away the ore, delivering it to the steel plants all around here, in Pittsburgh and Youngstown and all around. You've seen the blast furnaces going? Well, the ore is melted and the iron extracted. The iron is melted and blown and made into steel, reheated, rolled and pressed into various shapes and forms, rails, tubes, etc."

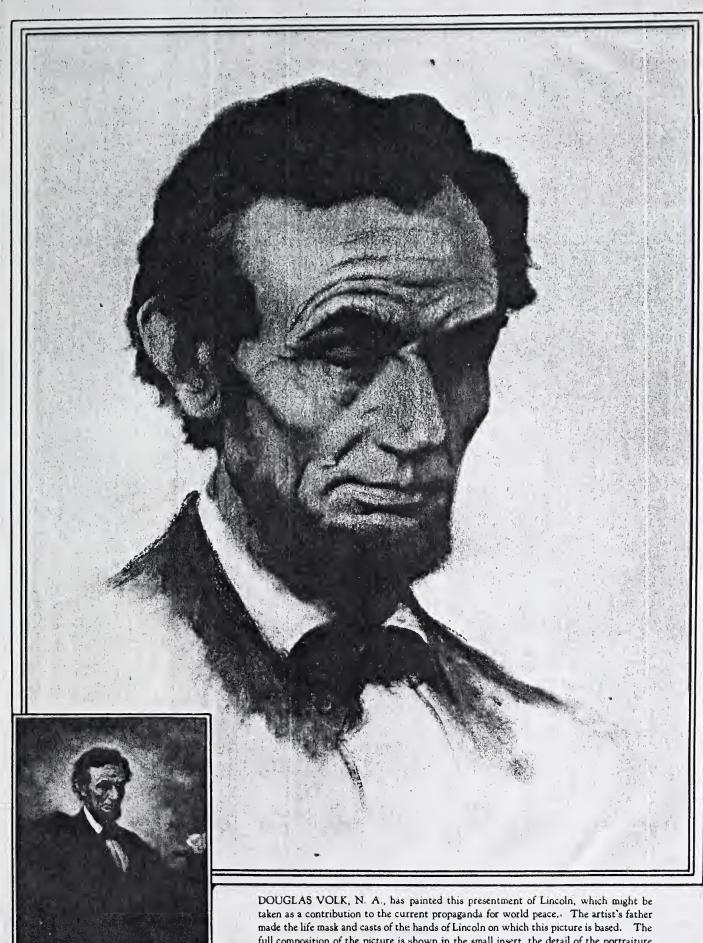
"But where do the brass beds come in?"
"Well, you see, rails and things wear out.
But even then they're not finished with, no ma'am. The scrap is brought back to the mills and made all over again. The shapes

are made and lacquered over with brass, and there you are. But that's only a side line with the big steel industries. Wait 'til you see what they really do. Wait 'til you get to Lorain and see how we Baltimore and Ohio folks handle those great loads of coal and ore!"

Pete was right. The sight was worth waiting for.

The monster bridge, 400 feet long, which is used for transferring ore from the ships to the stock pile; the great ten-ton "clam-shells," that swing out over the lake and dip up the ore from the hatches of the ships; the lcng, narrow ore boats hat come with their hatches filled with the treasures of the earth, while the cars loaded with coal stand ready to exchange cargoes; the old whaleback—"MacDougall's Dream" -that sometimes finds its way to the docks; the Wherley, or revolving derrick, that coals the ships; the "barney" that brings the carload of coal to the dumper, and the dumper itself, almost human with its minute mechanisms-all these are but some of the things that write down, in the black of the coal and the red of the ore and the white of the limestone, the romantic history of the City of Lorain.

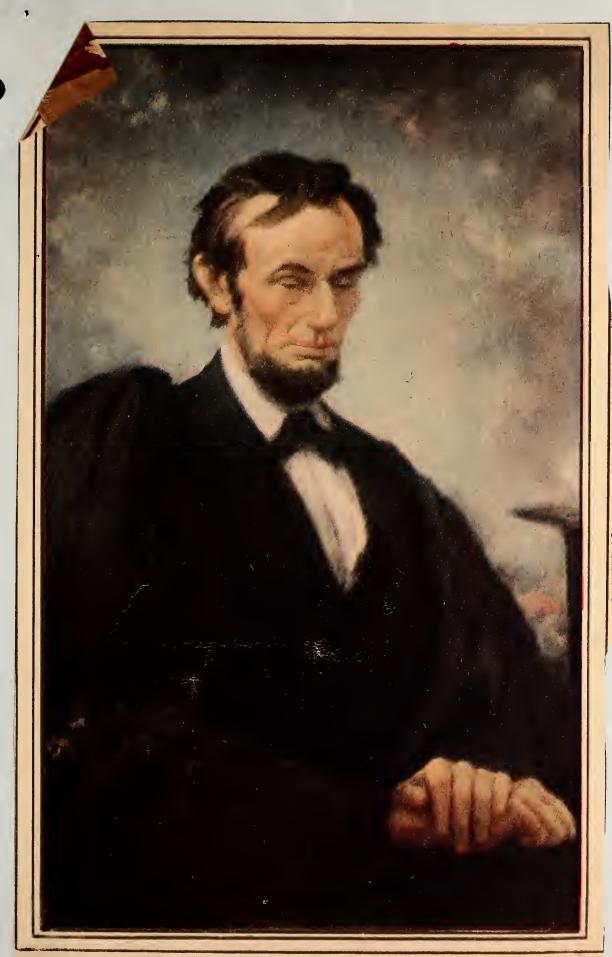
"WITH MALICE TOWARD NONE"



full composition of the picture is shown in the small insert, the detail of the portraiture given in this study of the head. This is one of the most distinguished pictures of the Centennial Exhibition of the National Academy of Design.

Copyright Douglas Volk





WITH MALICE
TOWARD NONE—
LINCOLN
Left — Probably the best existing painted portrait of the Great Emancipator, the 117th anniversary of whose birth will be celebrated next Friday. The portrait was a notable exhibit of the National Academy Centennial. Douglas Volk was born in Pittsfield, Mass., 1856, acquired his art education in Italy and France, exhibited in the Paris Salon as early as 1875, and for half a century has pursued a highly distinguished career.

WITH MALICE TOWARD NONE-LINCOLN-BY DOUGLAS VOLK, N. A.

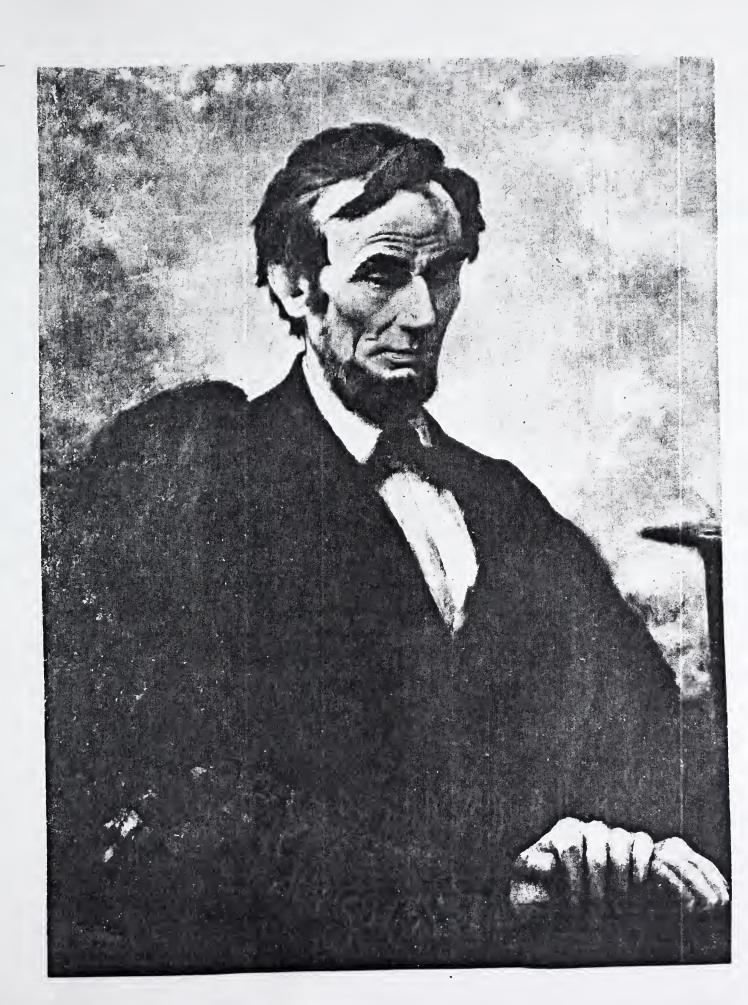
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"WITH MALICE
TOWARD
NONE"—A
spiritual quality
lacking in most
Lincoln portraits
features this
painting by Douglas Volk, N. A.,
exhibited last year
at National
Academy of
Design.

newarh Sunday Call







The iterary 12, 1927 Digest (Title registered in U.S. Patent Office)



"WITH MALICE TOWARD NONE"-LINCOLN-By Douglas Volk, N. A.

Thew York FUNK & WAGNALLS COMPANY

PUBLIC OPINION, New York, combined with The LITERARY DIGEST CURRENT OPINION, New York, combined with The LITERARY DIGEST (Titles registered in U. S. Patent Office)

February 12, 1927

Vol. 92, No. 7. Whole No. 1921



Unusually progressive and economical methods are used by Certain-teed in securing a quicker and freer movement of products to consumers.

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are priced so advantageously that there is always a steady demand for them. Your local dealer, knowing he can immediately fill any size order from the supply of a nearby distributor, maintains only minimum stocks. Consequently, the product you buy reaches you in good condition.

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ASPHALT ROOFINGS ASPHALT SHINGLES BUILDING PAPERS BUILDING FELTS PAINTS - VARNISHES



LINOLEUM
FLOORTEX (**LIT BASE)
OIL CLOTH
GYPSUM PLASTERS
BUILDING BLOCKS

3. "With Malice toward none" portrait (B)

lalice Toward None

Portrait of Lincoln by Artist Who Sat on Emancipator's Knee Represents Life Study of Father and Son.



By MINA H. CASWELL. (Central Press Writer.)

Portland, Me. One of the greatest portraits of Abraham Lincoln now is portraits of Abraham Lincoln now is in the possession of the Portland Society of Art. It is by Douglas Volk of New York city. It may be said to represent the work of two generations, as Lincoln was the life study of Leonard W. Volk, the sculptor, as it has been the life study of his son, Douglas, the artist.

Douglas Volk has painted three Lincoln portraits, and portraits of King Albert, Lloyd George, General Pershing and other celebrities, his work having found place in the leading galleries of America.

"I painted three portraits of Lincoln because one was not enough to

"I painted three portraits of Lincoln because one was not enough to express my conception of his personality," said Volk in commenting on the series of paintings, the third of which, entitled "With Malice Toward None," hangs in the Portland Art Museum. It was purchased by Cyrus H. K. Curtis, Philadelphia publisher, a native of Portland.

Father's History.

Douglas Volk's father studied art pouglas voiks lather studied art in Italy under the patronage of Stephen A. Douglas, and on his return produced many works of sculpture, including busts of Lincoln and Douglas, now in the Illinois state capitol. capitol.

Hewn Oaks, on Lake Kezar at Center Lovell, Me., where the Port-land portrait was executed, has been the summer home of Douglas Yolk-for a quarter of a century, and dur-

ing this period he has made many busts of Lincoln, who held him as a lad on his knee, and in whose eyes even then he noticed "a weariness," although Lincoln was not yet pres-ident ident. "It

"It is a part of the inystery of Lincoln that he never was twice the same," said the a tist in speaking of his work. "He is hard to describe. He is hard to reproduce."

Crucifixion. So forcible is this effect upon the beholder that the Crucified One seems projected upon the canvas, but the illusion at once gives place to the rugged face of Lincoln. Of interest is the fact that the cloud effect around the head was one actually seen by the artist above the surface of Kezar lake. above the surface of Kezar lake."

Douglas Volk had the advantage of Douglas Volk had the advantage of drawing upon the intimate descriptions and life studies of Lincoln by his father, notable among these being a life mask, a bust of Lincoln for which sittings were given the sculptor, the elder Volk; in Chicago, April, 1869, and the casts of the president's hands taken the Sunday following his nomination. nomination.

The life mask in Douglas Volk's possession is the third removed from the original. These relics are includ-ed in a collection at his summer

home.
The first portrait of Lincoin by Douglas Volk was a head in profile, reproducing merely the physical characteristics of the man. It was begun perhaps 20 years ago, the artist relying largely on the life mask and his father's wirtten description. The second portrait is known as the Allbright, also a profile, which was begun in 1920 and finished in 1922. It was painted partly in Maine and the remainder in New York city. home. The first

city. "With Malice Toward None."

The third portrait in the series, "With Malice Toward None," was completed in Volk's lakeside studio, where it was begun two years and a half earlier. The first showing of the portrait was at the Portland Art mu-seum, under the auspices of the American Arts Federation of Wash-ington, D. C., prior to its exhibition at the Sesqui-Centennial in Philadelphia, Pa. It was also exhibited in many other large cities, before it was permanently placed in the Portland

his work. "He is hard to describe, He is hard to reproduce."

Cloud Effect Creates Illusion.

One of the first impressions on viewing Volk's effort is of its striking resemblance to paintings of the standard for Lincoin portraits.

Ansonia Ct. Sentinel



Portrait of Abraham Lincoln

On the eastern wall of the Club lobby, there is hanging a remarkably interesting portrait of President Lincoln, by Douglas Volk. The portrait was completed in October, 1931, and is the property of a member of the Club. (See cut on opposite page.)

Douglas Volk is a member of the National Academy, was a pupil of Gerome in Paris, and is a member of the Society of American Artists, the New York League, National Society of Mural Paintings, and many other groups.

He has won many medals, including the Exposition Medal in Chicago in 1893, the first prize Colonial Exposition in Boston in 1899, the silver medal, Pan-American, Buffalo, 1901; the silver medal, Charles.on, 1902; the Carnegie prize, S. A. S., 1903; the silver medal at St. Louis Exposition, 1904; gold medal, Caroline, A. A., 1907; the Proctor Portrait prize N. A. D., 1910; gold medal Pan-American Exposition, San Francisco, 1915; Beck gold medal, P. A. F. A., 1916, and the Cross of the Order of Leopold II, 1921. This last honor was bestowed upon him for his portrait of King Albert.

He also made the official portraits of the leaders of the Allies in the World War, including Lloyd George, King Albert and General Pershing. The portrait of General Pershing is now in the National Gallery at Washington, D. C.

Mr. Volk is represented by his work in some eighteen or more museums, galleries or public institutions. To name a few of them, he has two in the Metropolitan Museum, New York, a portrait of Dr. Felix Adler and a figure piece "Little Mildred". In the Brooklyn Museum he has a portrait of President Babbott. In the Levinson Collection of Old Masters in New York or Long Island is a portrait of Lincoln. Another portrait of Lincoln was in the T. B. Clarke Collection until the collection was scattered after Mr. Clarke's demise. He is represented by five or six paintings in Washington in the National Gallery, "The Boy with the Arrow", and his three war portraits, one also in the Corcoran Gallery.

In the beautiful Memorial Art Gallery, Rochester, N. Y., hangs a portrait entitled the "Artist's Daughter"—his daughter, Marion.

In the Albright Gallery, Buffalo, a portrait of Lincoln, also one of Lincoln in the Memorial Gallery, Portland, Maine, presented by Cyrus K. Curtis.

In the St. Paul Capitol two large paintings, "Battle of Missionary Ridge", and the "Discovery of the Falls of St. Anthony" ordered through the architect, Cass Gilbert. He has a painting in the Minneapolis Art Gallery, a picture called "The Bride".

Mr. Volk, son of the late Leonard Volk, American sculptor, sat in Lincoln's lap several times while the Great Emancipator posed for a bust which brought fame to the elder Volk. This latest portrait, "Lincoln the Ever Sympathetic", was inspired by a life mask made by Leonard Volk.



Lincoln Collection as Memorial to '62 Class



PORTRAIT OF LINCOLN

The Emancipator is shown here in the work of Douglas Volk, Pittsfield artist. It is in the collection of Henry M. Rogers.

With the recent acquisition of six new pictures of Abraham Lincoln, Henry Munroe Rogers of 309 Beacon street, Harvard's oldest living graduate, is nearing the completion of a work he began many years ago when he first set out to gather together the best Lincoln collection he could assemble.

Lincoln collection he could assemble. Mr. Rogers is the sole surviving member of the graduating class of 1862, 38 members of which, including Mr. Rogers himself, served with the Union forces during the Clvil war. His Lincoln collection is now in the room of the class of '62 at the Harvard Club as a memorial of its soldier members.

One of the outstanding things in the

One of the outstanding things in the collection is a photographic reproduction of a portrait of the martyred President made by Douglas Volk of Pittsfield, whose father was an intimate friend of Lincoln. The artist himself recalls the time when he was a small boy and frequently sat in Lincoln's lap. Concerning this picture Mr. Rogers says: TI think it is one of the best portraits of Lincoin I have ever seen. I was with President Lincoin myself in 1862 and this portrait represents the Great Emancipator just as he was at that time. It brings out the sadners in his face more strikingly than any other portrait I have seen and it reveals how the President was suffering over the loss of 25,000 men, half of them Confederate soldiers and the other half Northern soldiers, in the battle of Antietam. The portrait, I believe, shows Northern soldiers, in the battle of Antietam. The portrait, I believe, shows Lincoln just after that battle and just perfere he issued the emancipation prociamation. This portrait brings back President Lincoln to me, as he was in October of 1862 when I was with him, more strikingly than any of the piotures I have seen."

Other interesting photographs in the collection include two taken from an ambrotype campaign badge worn by Lincoln supporters during the historic campaign of 1860.

campaign of 1860.

campaign of 1860.

Mr. Rogers also has a photograph developed from the last original and untouched negative of the famous Lincoln picture made by Alexander Gardner, photographer to the Army of the Potomac, on the Sunday before the President was assassinated. The photograph

dent was assassinated. The photograph shows President Lincoin sharpening a pencii for "Tad."

The collection includes, among other things, a picture of the first reading of the emancipation proclamation to the Lincoin Cabinet, a picture of the proclamation being read to a family of

slaves in a log cabin in the South, a series of Confederate bills ranging in denomination from \$5 to \$500, old sketches of the assassination and death of the President, pages from the diary of J. Wilkes Booth and a photograph of the assassin made in 1864.



Portraitist of Lincoln Is Dead at 79

Douglas Volk's Life Ends in Fryeburg, Me.

FRYEBURG, Me., Feb. 7 (AP)—Douglas Volk, dean of American portraitists, whose studies of Abraham Lincoln made him internationally famous, died here today. He was 79.

In portraying the great emancipator, Volk followed his father, Leonard W. Volk, called the mid-West's pioneer sculptor.

Volk also was a painter to royalty. The late King Albert of Belgium was his model, and from the World War hero Volk received the Cross of the Order of Leopold II.

Cross of the Order of Leopold II. .
David Lloyd George and Gen.
John J. Pershing also sat to Volk.

Named for Douglas

The artist's full name was Stephen A. Douglas Volk. He was named for the Stephen A. Douglas who opposed Lincoln's bid for the Republican Presidential nomination in 1860, and who was his mother's cousin.

In his childhood, Volk knew both

his namesake, the "Little Giant," and Lincoln. When his father modeled Lincoln's head in clay, the future President held Volk, then four years old, on his lap...

Volk planned to perpetuate that scene by a fourth portrait of the immortal Lincoln. But the general weakening of body which took him from life today prevented him from completing the picture.

from completing the picture.

Probably his best known Lincoln study is "With Malice Toward None." The late Cyrus H. K. Curtis bought it and presented it to the Portland, Me., Art society. A second portrait hangs in a Buffalo, N. Y., gallery. The third is in a private museum.

Born in Bay State

Forty years Douglas Volk spent his Summers at Center Lovell, Me., living in New York each Winter. About eight years ago he began to make his Winter home at Ye Olde Inne in this town. There he died early this morning.

Born in Pittsfield, Mass., Volk was taken to Chicago as an infant. Until after his Parisian studies, in 1870-1873, he lived in Illinois.

His wife, who was Marion Larrabee of Galena, Ill., died several years ago. A daughter, Mrs. Marion Bridges of Rochester, N. Y., and two sons, Capt. Wendall Volk, U. S. A., of Cape Elizabeth, Me., and Jerome Volk of Lovell, survive him.

Funeral services will be held here at 10 a. m. Saturday.



THE NEWS-SENTINEL

STEPHEN VOLK, NOTED PAINTER OF LINCOLN PORTRAITS, SUCCUMBS

FRYEBURG, Me., Feb. 7.—(A.P.)—Stephen A. Douglass Volk, aged 79, noted American portrait painter, died at his home here early today.

Famed for three portraits of Abraham Lincoln, Volk was working on a fourth until his health grew feeble recently.

The unfinshed portrait would have portrayed an early scene in Volk's life, when his father, Leonard Volk, made a bust of the great emancipator. Lincoln posed with Stephen, then four years old, sitting on his lap.

Volk also was noted for portraits of King Albert, of Belgium; David Lloyd George, war-time Premier of Great Britain, and Gen. John J. Pershing.

A widower, the artist leaves a daughter, Mrs. Marion Bridges, wife of Dr. Ezra Bridges, of Rochester, N. Y., and two sons, Capt. Wendall Volk, U. S. A., stationed at Fort Williams, Cape Elizabeth, Me., and Jerome Volk, of Lovell, Me.



ARTIST, FAMED FOR LINCOLN WORKS, DIES

Stephen A. Douglas Volk Succumbs at Home in Fryeburg, Maine . .

FRYEBURG, Me., Feb. 7.-(A.P.)-Stephen A. Douglas Volk, 79, noted American portrait painter, died at his home here early today;

Famed for three portraits of Abraham Lincoln, Volk was working on a fourth until his health grew feeble recently.

The unfinished portrait would have portrayed an early scene in Volk's life, when his father, Leonard Volk, made a bust of the great emancipa-

tor. Lincoln posed with young Volk, then four years old, sitting on his lap.

A widower, the artist leaves a daughter, Mrs. Marion Bridges, wife of Dr. Ezra Bridges of Rochester, N. Y., and two sons, Capt. Wendall Volk, U. S. A., stationed at Fort Williams, Cape Elizabeth, Me., and Jerome Volk of Lovell, Me.

Although a native of Pittsfield, Mass., Volk spent most of his early life in Illinois.

Named by and for Lincoln's rival, Volk generally was known simply as Douglas Volk. Stephen A. Douglas was his mother's cousin.

Dr. Earl P. Gregory said today that Volk's death could be attributed only to old age and general weakening of

health.

Funeral services will be held at 10 a.m., Saturday.

Several of Volk's paintings of Lincoln were exhibited in Springfield everal years ago.

PORTRAIT PAINTER 435 SHOWED WORK HERE

Stephen A. Douglas Volk, well known portrait painter who died Thursday at Fryeburg, Maine, and cousin to Mrs. F. P. Cowdin, 11291/2 South Second street, was an exhibitor many times at the Edwards place in this city. His father, a prominent sculptor, modeled one of the centennial building's statues of Stephen A. Douglas.

Mrs. Cowdin's father and the painter's mother were cousins of Douglas.



JARY 8, 1935.—[PART I.]

JARI 8, 1935.—[PARI 1.]

Harry John Ingle, the prosecutor said, returned to England in 1922. A warrant for his arrest had been issued in 1904 but was not served until eight days ago.

VOLK, PAINTER, DIES
EYREBURG (Me.) Feb. 7. (P)—
Stephan A. Douglas Volk, 79 years
of age, American portrait painter.
died at his home here today.



120 Broadway
New York City
December 3, 1933

Lincolniana Publishers
Box 1110
Fort Wayne, Ind.

Dear Sirs:

Would you be interested in purchasing a portrait of Lincoln, size 16 x 20, done in 1932 by Douglas Volk (1856-1935)?

This picture is known as the Death Mask picture inasmuch as it was painted from the death mask, and was given in 1932 to Vivian Akers, a friend and financial spensor of Douglas Volk. It is in the settlement of the Akers' Estate that I have the picture for sale.

Volk's father was an intimate friend of Lincoln's and during young Volk's childhood he frequently sat on Lincoln's lap. Through this intimate ssociation he retained his impression of Lincoln's expression and in later years transcribed it to canvas.

I am told that the following is a complete record of these transcriptions: 1920—The Thomas B. Clark Lincoln (20 x 24)(2)1322—The one at Albright Museum in Buffalo, N. Y. (30 x 40)(3)1323—The one used as a basis for Gov't High School Medals(4)1325—"With Welice Toward None" bought by Cyrus H. K. Curtis and given to the Sweet Memorial Museum of Art at Portland, Me. (32 x 40)(5)1930—Lincoln as described by Mr. Volk's father, the Lincoln Sculptor, as he took his speeches in a carpet bag and struck out afoot across the prairie to keep an appointment for a political speech. Commissioned by the City of Norfolk, Va. (about 40 x 50) 6 1931—The Lincoln bought by Benjamin S. Whitehead of Newerk (20 x 24) 7 1972—Small × 13 x 20 which I think went to Mr. Pratt, Director, Brocklyn Museum of Fine Arts 1932—The Lincoln (damaged) used as frontispiece in Dore Seitz' book, "Lincoln, the Politician," now in possession of the estate of D. Volk (original size 40 x 50) 9.1932—The Lincoln given to Vivian Akers in 1932 (15 x 20).

Should you be interested, I shall be very glad to have the picture shown to anyone whom you might designate.

Yoursvery truby

F": WR



Docember 10, 1936

Mr. Fitzhugh White 120 Broadway New York, New York My dear Mr. White:

We appreciate your calling to our attention the portrait of Lincoln by Douglas Volk, whose studies of Lincoln are quite familiar to us, although we cannot say that we are able to identify by way of visualization the painting to which you refer.

It is unfortunate that our budget will not allow us to acquire works of art of this type, but if the canvas is not sold by the first of the year I shall be very glad indeed to call and see it when I am in New York in February.

We do from time to time have inquiries about available paintings and we will be very glad to keep your letter on file for reference purposes.

Very truly yours,

LAW :EB

Director Lincoln National Life Foundation

atter written but rentermor encouragement

r. Fanh h hit 120 Brouw / York, a I rk

W donn Mr. Mailer

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It is unfor mut. Int our bul et will not allo us to acture vor. s of art of the street if the can so not all to the first of to see I sould be ary last dead to all and all the I all all the prusry.

palnings and no will be very the to loop your letter and for reference purpose.

Try truly sours,

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the matter was the sales with

NAT SMOLIN

200 WEST 57th STREET NEW YORK

COLUMBUS 5-2332

May 16, 1940

PARIS

48 FAUBOURG ST. HONORE

Mr. Louis A. Warren Director Lincoln National Life Foundation Fort Wayne, Indiana

Dear Mr. Warren,

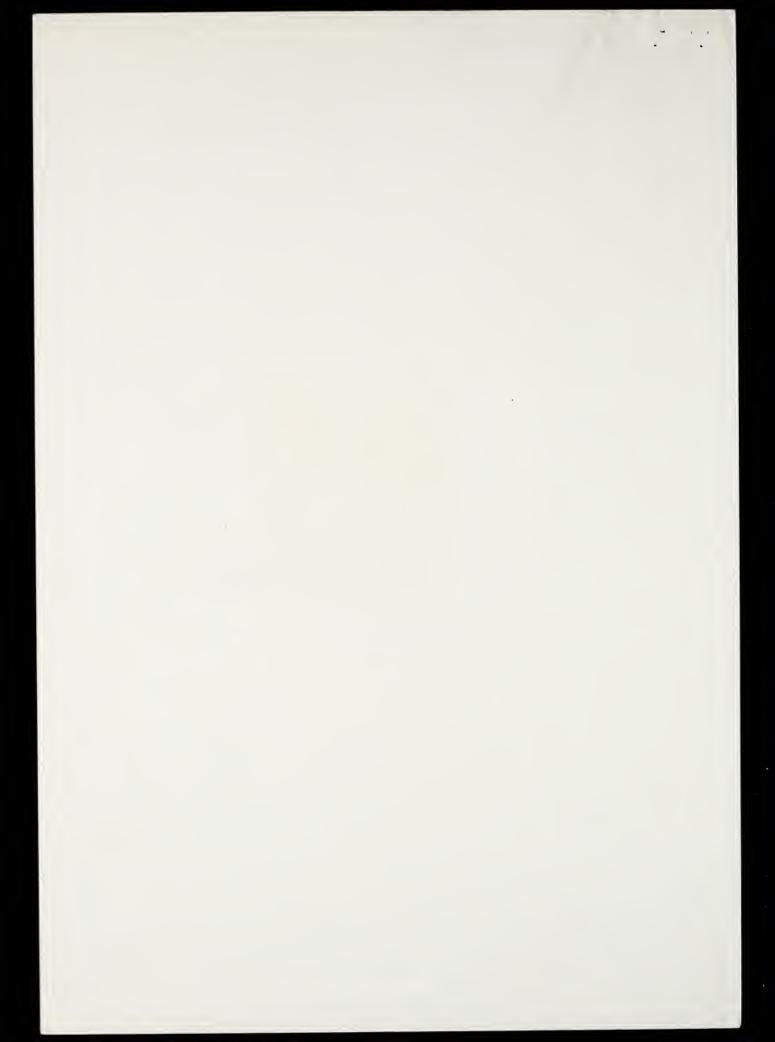
I have your kind letter of May 2 and regret exceedingly that you are not interested in the Travers painting.

Inasmuch as you state that you are not interested in "this portrait" I have taken the liberty of enclosing a photograph of a portrait which is available, by the well-known artist, Douglas Volk, and which can be purchased for Six Thousand Dollars (\$6,000.00). I will be pleased to have your advice at your earliest possible convenience if you are interested. As the photograph enclosed is the only one I have, I should appreciate its return, if you are not interested in the acquisition of this portrait.

Thanking you in advance for your kind con-Very truly yours sideration, I remain

Enclosure

PRIVATE ART COLLECTORS **ADVISED**



May 22, 1940

Mr. Nat Smolin 200 W. 57th St. New York, W. Y.

My dear Mr. Smolin:

Although we greatly admire the work of Douglas Volk, we have no appropriation sufficient to acquire the painting; therefore I am returning the picture as suggested in your letter.

Very truly jours,

LAW: BS

Mr. Wet Smolin 200 W. 57th St. New Yor , W. Y.

My dear Mr. Emolin:

Although we greatly admire the work of loughes Volk, we we no argrepriation swiftcient to acquire to iting; herefor I am returning the picture as a sected in your letter.

Yory truly yours,

IAW:BB

Preotor

Mr. Nat Smolin 200 W. 57th St. New York, N. Y.

Dear Mr. Smolin:

You recently submitted to us a painting by Douglas Volk for which you are asking the sum of \$6,000.

Will you kindly advise us the size of this picture, when it was made, and any information which you might have about it.

While I am quite confident the price would prohibit our acquiring it, I would like some further information about it.

Very truly yours,

LAW: BS

Mr. Met Smolin 200 W. 57th St. New York, H. Y.

Doen Mr. Emolin:

You recently submitted to us a minting by Douglas Volk for which you are askin the sum of \$6,000.

eize of this picture, when it we made, and any information which you might have cheut it,

price would prohibit our acquiring it, I would like some further information about it.

Very truly yours,

EE: WAI

LINCOLN NATIONAL LIFE FOUNDATION

LOUIS A. WARREN

FORT WAYNE, INDIANA

May 24, 1940

ME

ANS'D.

RESEARCH BUREAU

INTERPRETS THE LIFE OF LINCOLN AS REVEALED IN AUTHORIZED PUBLIC RECORDS AND ORIGINAL MANUSCRIPTS.

LIBRARY BUREAU

GATHERS AND CATALOGUES ALL CLASSES OF LINCOLN LITERATURE FOR ITS REFERENCE LIBRARY.

PUBLICATION BUREAU

ISSUES A WEEKLY BULLETIN LINCOLN LORE, A MONTHLY MAGAZINE THE LINCOLN KINBMAN, AND OCCASIONAL MONOGRAPHS.

IMFORMATION BUREAU

COMPILES, INDEXES, AND MAKES A-VAILABLE, INFORMATION BEARING ON THE SUBJECT OF LINCOLNIANA.

EXHIBIT BUREAU

COLLECTS AND DISPLAYS IN ITS MU-SEUM: MANUSCRIPTS, PORTRAITS, CURIOS, AND SOUVENIRS, ASSOCIATED WITH LIN-COLN.

SPEAKERS BUREAU

PROVIDES SPEAKERS FOR MEETINGS OF CIVIC CLUBS, SCHOOL GROUPS, CHURCH ORGANIZATIONS, ETC.

EDUCATIONAL BUREAU

PROMOTES ESSAY CONTESTS, AR-RANGES PROGRAMS, AND STIMULATES AN INTEREST IN THE STUDY OF LINCOLN'S LIFE.

MEMORIAL BUREAU

MARKS SITES OF HISTORICAL SIG-NIFICANCE, AND EMPHASIZES ANNIVER-SARY OCCASIONS ASSOCIATED WITH LIN-COLN. Knoedler & Company 14 E. 57th St. New York City, N.Y.

Gentlemen:

We are preparing a small brochure on the work of Douglas Volk and we observe that one of the earliest if not the earliest painting which he did came into your possession from the Thomas Benedict Clark estate.

Could you tell us who is now in possession of this Douglas Volk painting.

Very truly yours,

Director

LAW:PW L.A.Warren

Dear Mr. Warren:

The painting referred to above is now in possession of the Mellon Educational and Charitable Trust, 716 Jackson Place, Washington, D. C.

Yours faithfully,
M. KNOEDLER & COMPANY, INC.
This ab 5 km Clare
Elizabeth Clare



June 14, 1940

Miss Elizabeth Clare Knoedler & Company 14 E. 57th St. New York City, N. Y.

My dear Miss Clare:

Thank you very much for your reply to our request for information about the Douglas Volk painting.

Our little bulletin, however, was printed before we received your reply, otherwise we would have been pleased to have included the information in it. I thought possibly you might like to have one of the bulletins so you will find one enclosed.

Thanking you again for your courtesy,

I am

Very truly yours,

LAW: BS

June 14, 1940

Miss Elizabeth Clare Encedler & Company 14 E. 57th St. Wew York City, N. Y.

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ma I

Very traly yours,

LAW: RE

NAT SMOLIN

200 WEST 57th STREET NEW YORK

COLUMBUS 5-2332

PARIS

48 FAUBOURG ST. HONORE

May 28, 1940

Dear Mr. Warren:

Thank you very much for your letter of the 24th.

I am very happy to be able to give you further particulars about the Douglas Volk painting. Volk made this painting from his death mask of Lincoln. It is the key portrait of several other portraits he made which were sold to the Boston Museum and to the Buffalo Museum at a price of \$20,000. This painting, which is 29 x 34, has never before been offered for sale, and therefore the price of \$6,000. is very low indeed.

The painting is owned by a private party who acquired it from Volk himself. Having seen the painting myself I consider the price extremely reasonable, and I know that it is the lowest which will be acceptable, as I have checked with the owner after receiving your letter in an effort to obtain a lower price. As a matter of fact, if it were not due to present conditions, the owner would not let it go for less than \$10,000. I cannot gurantee that this very low sum of \$6,000. will remain as his offer, and therefore I do hope that your interest in it will make it possible for you to reach a favorable decision fairly soon.

I hope that I may have the pleasure of hearing from you, and if there is anything further I can do, please do not hesitate to let me know.

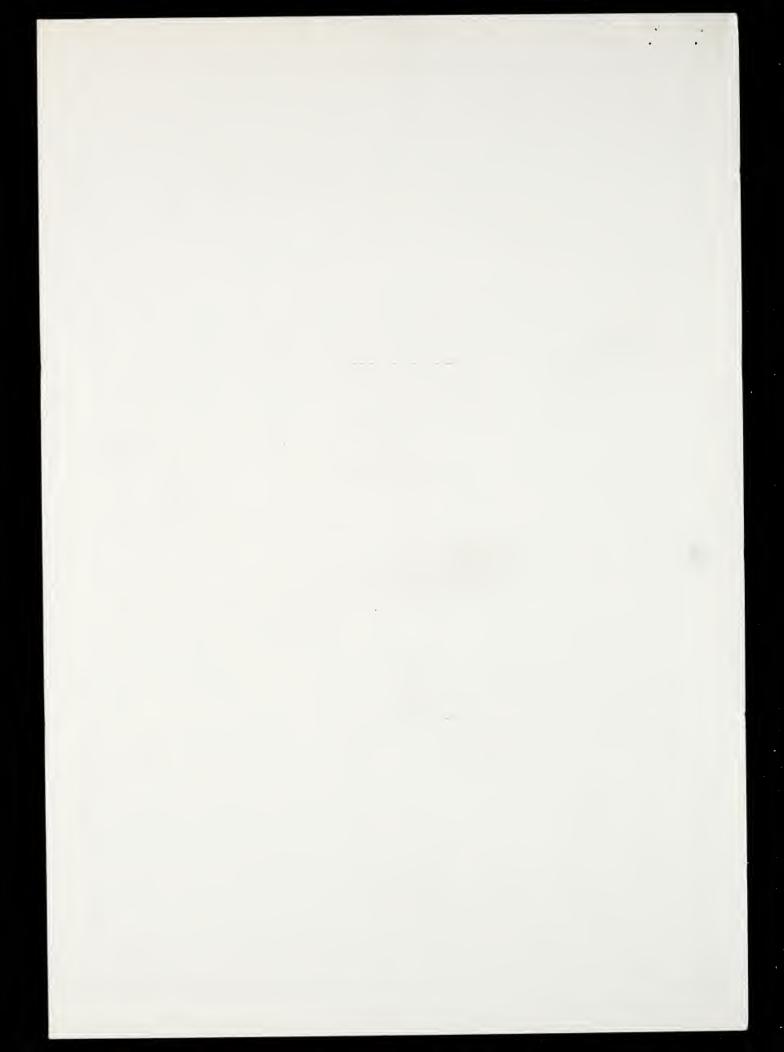
Very truly yours,

Nat Smolin

Mr. Louis A. Warren, Director Lincoln National Life Foundation Fort Wayne, Indiana

PRIVATE ART COLLECTORS

ADVISED



Mr. Fratt, Director Brooklyn Museum of Fine Arts Brooklyn, New York

Dea Mr. Pratt:

Do you have in your collection a picture of abraham Lincoln by Douglas Volk? If so, will you please send us some information about it by return mail?

Yours very truly,

Secretary

Lincoln National Life Foundation

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THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN, NEW YORK

TELEPHONE, NEVINS 8-5000

CABLE ADDRESS, BROOKMUSE

May 23, 1940

Miss Alice Burry, Secretary Lincoln National Life Foundation Fort Wayne, Indiana

Dear Miss Burry:

I regret to say that we have no portrait of Abraham Lincoln by Douglas Volk. The portrait we do have of Lincoln was done by an unknown artist.

Very sincerely yours,

John I. H. Baur Curator of Painting

and Sculpture

JIHB:S

Bulletin of the Lincoln National Life Foundation - - - - Dr. Louis A. Warren, Editor Published each week by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 583

FORT WAYNE, INDIANA

June 10, 1940

PAINTINGS OF STEPHEN ARNOLD DOUGLAS VOLK

Stephen Arnold Douglas Volk, better known as Douglas Volk, was the son of Leonard Volk, the sculptor who made the famous life mask of Abraham Lincoln. The mother of Douglas Volk was a cousin of Stephen Arnold Douglas, and her son was named for this famous statesman. Douglas Volk was born February 23, 1856, in Pittsfield, Massachusetts, two years before the famous Lincoln-Douglas debates and he was four years old when his father made the life mask of Mr. Lincoln.

At the age of fifteen he began his studies in art abroad under the tutelage of Jean L. Gerome in Paris and exhibited his work at the Paris Salon as early as 1875. He also had a painting at the Philadelphia Centennial in 1876. In 1880 he was elected a member of the Society of American Artists and subsequently became a member of the New York League, National Society of Portrait Painters, Society of Mural Painters, and other beindred overnienties. kindred organizations.

Volk received a great many honors for his artistic work and was recognized at the Boston Exposition in 1899, Pan American at Buffalo in 1901, St. Louis Exposition in 1905, and Pan American at San Francisco in 1915. He received the cross of the order of Leopold II in 1921 for his portrait of King Albert.

Outstanding among his more recent works are his official portraits of the allied leaders in the first World War, including Lloyd George, King Albert, and General Pershing. His works are to be seen in twenty museums including the Metropolitan, Brooklyn, and Long Island

Douglas Volk claimed that Abraham Lincoln had held him on his knee at the time his father was making his plastic studies of the Illinois railsplitter. The painter Volk must have envied the opportunity of his father, and he said on one occasion: "How I longed, as every artist who has attempted the task must have done, to have the man appear in life, if only for a moment, that one might visualize the splendid countenance which suggested so much insight, patience, and sorrow, and above all, that winning human character that made Lincoln all, that winning human character that made Lincoln the idol of all divergent types of men." Yet Volk was fifty-two years old before he finished his first portrait of Lincoln.

There seem to be nine paintings of Lincoln which can be traced to the artist and there may be others. Although it would appear as if one or two of these passed through different stages, no attempt is made to date the time of retouching. The painting is named in the following list after the individual or institution with which it is most likely to be associated.

1. 1908—Clarke—Bust facing to right. 20" x 24".

This profile of Lincoln was copyrighted by "Douglas Volk and the Detroit Publishing Co." in 1908, when lithograph copies of it were distributed. It was used as a frontispiece in the booklet *Our Leader* published in 1909 by Charles Henry Butler.

When the original work passed into the possession of Thomas Benedict Clarke, art dealer of New York City, some slight changes were made, especially noticeable in the shape of the collar. After Mr. Clarke's death in 1931, the portrait was acquired by another New York

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identified by the drawing of the Lincoln mask and casts of hands in the lower border with the autograph of Douglas Volk inscribed.

A reproduction of the lithograph appeared in the New York Tribune for February 11, 1923, and a likeness also was printed in the Boston Globe for February 12, 1934. This is the same head which was used by the sculptor, who made the medallions distributed for so many years by the Illinois Watch Company to winners of Lincoln essay contests.

The story of the acquisition of the original painting by the Albright gallery, Buffalo, New York, is to be found in *The American Magazine of Art* for January 1923.

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-Barton-Bust front view. 16" x 20"

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6. 1930-Norfolk, full length. 40" x 50".

This full length study represents Lincoln as described by Mr. Volk's father "as Lincoln took his speeches in a carpetbag and struck out afoot across the prairie to keep an appointment for a political speech." This painting was commissioned by the city of Norfolk, Virginia.

1931—Whitehead—Bust facing to the left. 20" x 24".

This painting, completed in October 1931, was acquired by Benjamin Whitehead of Newark and now hangs on the east wall in the lobby of the Newark Athletic Club building at Newark, New Jersey. The portrait has been called "Lincoln the Ever Sympathetic." A reproduction appeared in the Newark Athletic Club News for November 1988. ber 1932 and another was later used on the club's birth-day greeting card in 1935. Large copies have also been made for private distribution.

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.....Bust facing to the right. 29" x 34".

This painting, privately owned, seems to be almost identical with the one listed just above, with the exception of the size of the canvas which makes the length of the figure much shorter.



MAURICE MANDEVILLE MOUNTAINBURG, ARKANSAS

Oct. 21, 1955.

Dr. Louis A. Warren, Editor Bulletins of the Lincoln National Foundation The Lincoln National Life Insurance Company Fort Wayne, Ind.

Dear Dr. Warren;

Today's post brought a batch of your Lincoln Lore leaflets. I am especially interested in the one entitled Etchers of Lincoln Photographs. I have a picture of Lincoln which is unlike any I have ever seen, either as a photograph or as a cut from a photo. It apparently dates late in 1862, it shows the beard but the lines of care in the face are unusually deeply marked.

It was Newsweek, I think, which last Spring printed an article, showing a lot of Lincoln cuts, possibly as many as 15 or 20. I carefully compared these to my own but without finding the match for it. There were several of the same pose but not the same face.

I don't know why I am writing you. Shall probably never be able to show you this picture, which I feel to be unique, but at least I can thank you for the Lincoln Lore Leaflets, which come from time to time and which are always of interest, some more than others, of course.

Yours very truly

Monrine Mandeville



October 25, 1955

Mr. Maurice Mandeville Mountainburg, Arkansas

My dear Mr. Mandeville:

Possibly you might be interested in the attached broadside which gives you a pretty good idea of the photographs of Abraham Lincoln which have been collected. Possibly you may be able to identify yours on this list so you may learn whether or not it is copied from an original photograph of Abraham Lincoln.

Very truly yours,

LAW:WC

Director

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Ortolog 25, 1955

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Posibly you mist in result of the decision of Arral Lincoln is not been all to solve able to identify yours this list you glar the of the copies and original otoms of the lincoln.

ory truly yours,

LAN: NO.

Directo

MAURICE MANDEVILLE MOUNTAINBURG, ARKANSAS

Nov. 3, 1955.

Dr. Louis A. Warren, Director Lincoln National Life Foundation Fort Wayne, Ind.

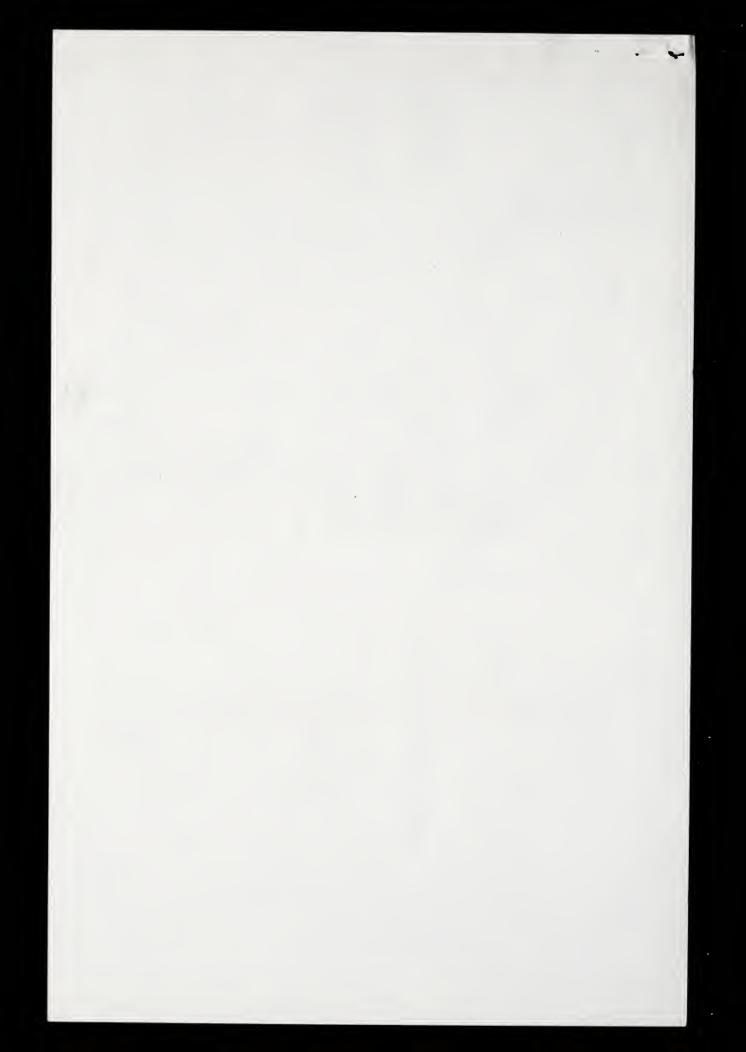
Dear Dr. Warren;

I appreciate and want to thank you for the trouble you have taken to send me cuts of 100 or more photos of Lincoln. My picture seems nearest to #42 but varies from it in some details. My picture is a bit more prafile than #42 and the lines of care show much more deeply. You date #42 at Antietam which is about what I had guessed from the lines of the face.

Thank you very much for the sheet of photos. I may keep them, I assume.

Yours very truly

Manine Mandeville



Jan. 7, 1956.

Mr. Louis A. Warren, Editor Lincoln Natl. Foundation Bulletins The Lincoln Natl. Life Insurance Co. Fort Wayne, Ind.

Dear Mr. Warren

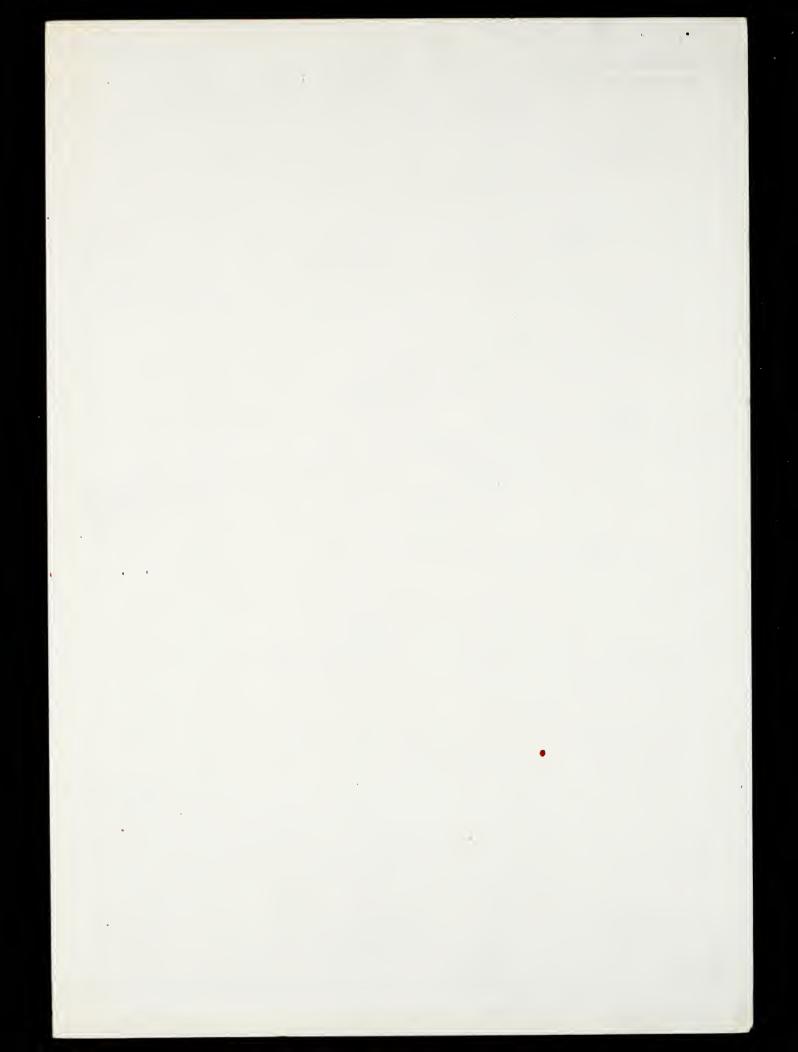
This refers to the matter covered by your letter of Oct. 25 and my reply of Nov. 3.

I have made an effort to have my picture of Lincoln photographed but with only moderate success. The result is inclosed. I judge you will agree that the nearest to this picture in your sheet of 61 pictures sent me is #42. The falling lock of hair looks identical but mine is slightly more profile than #42 and the position of the arms is not identical.

Thank uou again for your interest. I am still inclined to think that my picture is unique.

Yours very truly

Maurice Mandevelle



PHOTOCOPY (original in safe)



			,	

March 5, 1956

Mr. Maurice Mandeville Mountainburg, Arkansas

My dear Mr. Mandeville:

You will please find attached to this letter the copy of Lincoln Lore giving some description of Steven A. D. Volk's paintings of Abraham Lincoln. I am very sure that yours can be identified as No. 3 so what you have is in reality a photograph of a painting or you may have a print from the original painting.

Very truly yours,

LAW:WC enc.

Director

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You will less first thech it this letter the cony of Liroln Lore giving some description of S yen A. N. 'olding point and Lincoln. I have a that your condense intiff a so west you have a mint for the ordinal painting.

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Bulletin of the Lincoln National Life Foundation - - - - Dr. Louis A. Warren, Editor Published each week by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 583

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Oil portrait of Lincoln by Stephen A. D. Volk, son of Sculptor Volk. Portrait (40" by 36") is on display in Memorial Hall of Blumhaven Library. Unveiled June 20, 1953.

LINCOLN'S PORTRAIT BY VOLK

Associated with the life mask of Abraham Lincoln in the Blumhaven collection is a superb portrait of Mr. Lincoln, painted by Stephen A. Douglas Volk, son of Leonard W. Volk, the sculptor.

All his life Douglas Volk had been haunted by the personality of Lincoln. He remembered that as a child he had sat on Lincoln's knees. It was Volk's lifelong ambition to leave for posterity a living likeness of the man he worshipped. He worked at this project over a period of years, basing his ultimate study of Lincoln upon the sketches and preliminary drawings made by his famous father and also upon a plaster cast of the Lincoln face. The exact time of the completion of this portrait was not recorded by the Volk family. It is presumed, however, that the portrait was executed between 1886 and 1890. This was after Volk painted the profile study of Lincoln which was acquired by Andrew Mellon, who presented it to the National Gallery of Art in Washington. It was from this portrait that the U.S. Post Office Department made its lavender four-cent stamp in 1954.

Douglas Volk was founder and director of the Minneapolis School of Fine Arts, and at the height of career painted memorable portraits of General Pershing, David Lloyd George and King Albert of Belgium. Through an obscure circumstance, shortly after Volk's death in 1935, his masterful characterization of President Lincoln was sewed up in a mattress cover and stored in the attic of a cottage in Center Lovell, Maine. It was not removed from the attic until 1953, when the last of Mrs. Wendell Douglas Volk's remaining Lincoln memorablia were sold at auction. This Lincoln portrait by Volk was unknown to the National Gallery of Art and had never been exhibited publicly until it was dedicated and unveiled at the Blumhaven Library by the Lincoln Civil War Society of Philadelphia.

SON SAYS "EXCELLENT LIKENESS"

Shortly before he died in 1926, Robert Todd Lincoln viewed the Volk portrait of his father in a New York gallery and wrote the artist, "The portrait of my father is a most excellent likeness, as I recall him. I am very glad indeed to have seen it."

Cass Gilbert, the American architect, among whose notable works were the U. S. Customs House and the Woolworth Building in New York City, the State Capitol at St. Paul, Minnesota and the Detroit and St. Louis Public Libraries, paid this tribute to the Lincoln portrait, writing to Douglas Volk as follows:

"I was thrilled to see your noble portrait of Lincoln. It is the finest portrait of Lincoln in existence

and superbly painted! When I saw it in your studio it gave me a *real* sensation. The pathos, the dignity, and the deep sincerity of the man who has striven against overwhelming odds and won the victory—yet in all humility, utterly without the pride of success and knowing human nature and its strength and weakness—with malice toward none and with charity for all—these qualities are all in your picture. It is indeed a master work. You have mastered the Lincoln head and your portrait of it will go down to posterity with the certainty that they will stand for Lincoln as Gilbert Stuart's portraits of Washington represent to us of this time the first president of the United States."



Lincoln's beardless portrait after ambrotype made in Springfield, Ill., by P. Butler in 1860. A miniature ivory painting of this is in the Blumhaven Library.



February 8, 1977

Mr. Frank O. Gladding, D.O. 225 Queen Street Honolulu, Hawaii 96813

Dear Mr. Gladding:

This is in response to your recent inquiry concerning portraits of Abraham Lincoln.

In addition to the John Henry Brown miniature, we own the following portraits of Lincoln:

- 1. engraving by Frederick Halpin after Francis Carpenter. NPG.72.96, 1866.
- 2. engraving by Frederick Halpin after Francis Carpenter. S/NPG.73.1, 1866.
- 3. oil on canvas by G.P.A. Healy. NPG.65.50, 1887.
- 4. plaster bust by Thomas Dow Jones. NPG.74.53, 1861.
 - 5. plaster life mask by Clark Mills. NPG.71.26, cast after 1865 original.
 - 6. pencil on paper (showing Mrs. Lincoln) by Pierre Moranol, NPG.75.28, not dated.
 - 7. etching by Jacques Reich. S/NPG.67.75, 1901.
 - 8. etching by Jacques Reich. S/NPG.67.76, 1905.
 - *9. etching by Jacques Reich. S/NPG.67.77, 1911.



- 10. mixed media engraving by Alexander Ritchie after Francis Carpenter. NPG.76.47, 1866.
- 11. oil on canvas by an unidentified artist. S/NPG.71.7, c. 1865.
- 12. brown-tone photograph of a portrait by Douglas Volk. S/NPG.66.58, 1921.
- 13. plaster copy of Leonard Volk's bronze life mask. NPG.71.24, 1917.
- 14. plaster copy of Leonard Volk's hands of Lincoln. S/NPG.71.6, 1860.
- 15. oil on canvas by Willard. NPG.76.36, 1864.

Eight by ten black and white photographs of all these portraits save those marked with an asterisk are currently available from this office for \$3.50 each. Please make your check out to the Smithsonian Institution; consult the enclosed price list for further details.

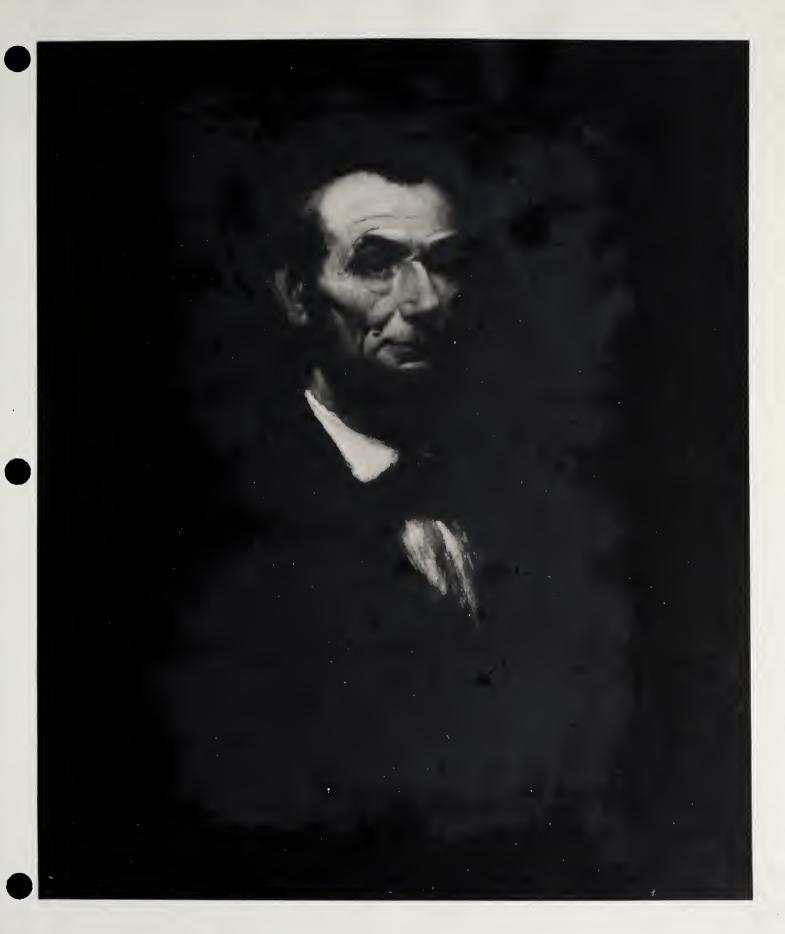
Thank you for your interest in the National Portrait Gallery.

Thomas Rees

Sincerely your

Curator's Office







A PORTRAIT OF LINCOLN

THE Albright Gallery of Buffalo, N. Y., has acquired Douglas Volk's portrait of Lineoln, illustrated herewith. This portrait was painted only a few years ago, but under such extraordinary circumstances that it takes its place with the greatest portraits of Lineoln in existence and with such other interpretive works, as, for example, Saint-Gaudens' noble statue of Lineoln in Chicago.

In response to a request for information concerning how the portrait was painted, Mr. Volk has very kindly contributed the following:

"For a very long while I have had the desire to paint this great subject, an impulse shared with many artists. Quite naturally, my interest in the motive was enhanced by my youthful impressions.

"My father, Leonard W. Volk, modeled a bust of Lineoln from life, in 1860, shortly before the future President was nominated. At the same time, he made the life mask, and later, just following the nomination, he took the casts of Lineoln's hands at the nominee's home in Springfield.

"At this time, I was a little over four years of age. As we lived in the same building in which father's studio was located, it naturally happened that I made inquisitive excursions to the studio while Lincoln was giving the sittings for the bust. I cannot profess to retain more than hazy impressions of the environment, or of the incident when Lincoln held me in his arms during one of those studio visits. The description of this event impressed upon me in later years is very likely what I remember, rather than the episode itself.

"The stirring happenings of the war followed during the next four or five years. The greater part of this time we lived opposite Camp Douglas, where much of the drama connected with the conflict was enacted.

"Then came the great climax after the universal wave of grief caused by the ery on every hand—'Lineoln is killed.' I well remember all of this, and most vividly the great procession of children of which I was one, and our slow march through the city streets, until I found myself looking down on the face of the martyred President as the body lay in state in the old Court House.

"Thus my boyhood, like that of many others, save in these particular respects, was spent in what might be termed a Lincoln atmosphere, stamping on my mind impressions interwoven with memories of the man and the period. Father's often repeated descriptions of Lincoln, and stories relating to him, together with the life studies I have mentioned which he made, formed a tangible source of fact upon which I drew in developing the picture of Lincoln. These studies I have mentioned, such as the bust, mask and easts of hands, I do not, of course, claim having had sole access to. They have been equally accessible to all.

"I am simply giving a slight outline of the conditions and mental attitude which led up to my undertaking the portrayal of our Martyred President. Some of our artists have created such splendid interpretations of Lincoln that I hesitated to attempt another, but it was an alburing task.

"Lincoln had a wonderful head to portray, almost baffling in its superb, rugged unity and mystical contradictions, the features are so magically related and the transitions of the planes from one to another are so inevitable that the slightest deviation from the rhythm of form destroys that something which is so peculiarly Lincolnesque.

"Photographs existing are not entirely satisfactory; so beyond giving hints and suggestions, they are inadequate unless one is making an out and out copy of one of them. Thus the head in the portrait I have made was developed almost wholly from the life mask and this after many many periods of work and ceaseless searching after the elusive form and expression sought. How I longed, as every artist who has attempted the task must have done, to have the man appear in life, if only for a moment, that one might visualize the splendid countenance which suggested so much insight, patience and sorrow, and above all, that winning human character that made Lincoln the idol of all divergent types of men.

"The result of my effort, covering a period of four or five years, ean be but a hint of all this at the best. I shall be glad if it conveys in a measure a convineing suggestion of what I sought to realize."



VULK

Douglas Volk, Painter of Our Cover Portrait, Was Held in Lincoln's Arms When a Boy

SHORTLY after the original painting of Abraham Lincoln, by Douglas Volk, a reproduction of which appears on the cover of this issue, was acquired by the Albright Gallery of Buffalo, N. Y., The American Magazine of Art printed a history of the painting, reading in part as follows:

This portrait was painted only a few years ago, but under such extraordinary circumstances that it takes its place with the greatest portraits of Lincoln in existence and with such other interpretative works, as, for example, Saint-Gaudens' noble statue of Lincoln in Chicago.

In response to a request for information concerning how the portrait was painted, Mr. Volk has very kindly contributed the following.

"For a very long while I have had the desire to paint this great subject, an impulse shared with many artists. Quite naturally, my interest in the motive was enhanced by my youthful impressions.

"My father, Leonard W. Volk, modeled a bust of Lincoln from life, in 1860, shortly before the future President was nominated. At the same time, he made the life mask, and later, just following the nomination, he took the casts of Lincoln's hands at the nominee's home in Springfield.

"At this time, I was a little over four years of age. As we lived in the same building in which father's studio was located, it naturally happened that I made inquisitive excursions to the studio while Lincoln was giving the sittings for the bust. I cannot profess to retain more than hazy impressions of the environment, or of the incident when Lincoln held me in his arms during one of those studio visits. The description of this event impressed upon me in later years is very likely what I remember, rather than the episode itself.

"The stirring happenings of the war followed during the next four or five years. The greater part of this time we lived opposite Camp Douglas, where much of the drama connected with the conflict was enacted.

"Then came the great climax after the universal wave of grief caused by the cry on every hand—'Lincoln is killed.' I well remember all of this, and most vividly the great procession of children of which I was one, and our slow march through the city streets, until I found myself looking down on the face of the martyred President as the body lay in state in the old Court House.

"Thus my boyhood, like that of many others, save in these particular respects, was spent in what might be termed a Lincoln atmosphere, stamping on my mind impressions interwoven with memories of the man and the period. Father's often repeated descriptions of Lincoln, and stories relating to him, together with the life studies I have mentioned which he made, formed a tangible source of fact upon which I drew in developing the picture of Lincoln. These studies I have mentioned, such as the bust, mask and casts of hands, I do not, of course, claim having had sole access to. They have been equally accessible to all.

"I am simply giving a slight outline of the conditions and mental attitude which led up to my undertaking the portrayal of our martyred President. Some of our artists have created such splendid interpretations of Lincoln that I hesitated to attempt another, but it was an alluring task.

"Lincoln had a wonderful head to portray, almost baffling in its superb, rugged unity and mystical contradictions; the features are so magically related and the transitions of the planes from one to another

are so inevitable that the slightest deviation from the rhythm of form destroys that something which is so peculiarly Lincolnesque.

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Volk Lincoln Out in Fine Print Form

An unusual print of one of the most human and appealing pictures of Abraham Lincoln ever painted is being issued in a limited edition which may in time become as scarce and valuable as any modern print ever has:

The original painting, commonly known as the "Volk Lincoln," is the work of Douglas Volk, N. A., the eminent portrait painter, and has an interesting history. Mr. Volk's characterization of Lincoln is based on intimate description and life studies of the great emancipator made by his father, Leonard W. Volk, a pioneer sculptor of the midwest. Mr. Volk senior, who executed the Stephen A. Douglas monument in Groveland park, made a bust of the President, who gave him sittings in Chicago in 1860. He also took a life mask, and casts of Lincoln's hands.

Working with this material, and by the aid of photographs, Douglas Volk has produced a portrait of Lincoln which many who knew him declared is exceedingly faithful and sympathetic. In response to popular demand, printed reproductions of this portrait have been signed by the artist, and include inside the plafe line sketches of the life mask and a specimen of his handwriting obtained by Leonard W. Volk, The printing of the reproductions is excellent, and they have many of the qualities of an etching. The issuance of a limited signed edition of a mechanical process print is something out of the ordinary, yet the excellence of both the original and the copies justify it in this case. The signed prints have already caught the attention of collectors.

Douglas Volk was elected to the National acadeny in 1899. He is represented by paintings in the Carnegie institute, Pittsburg; the Metropolitan museum, New York; the Corcoran gallery in Washington. His portraits of Lioyd George, King Albert and Gen. Pershing are humg in the National gallery.

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